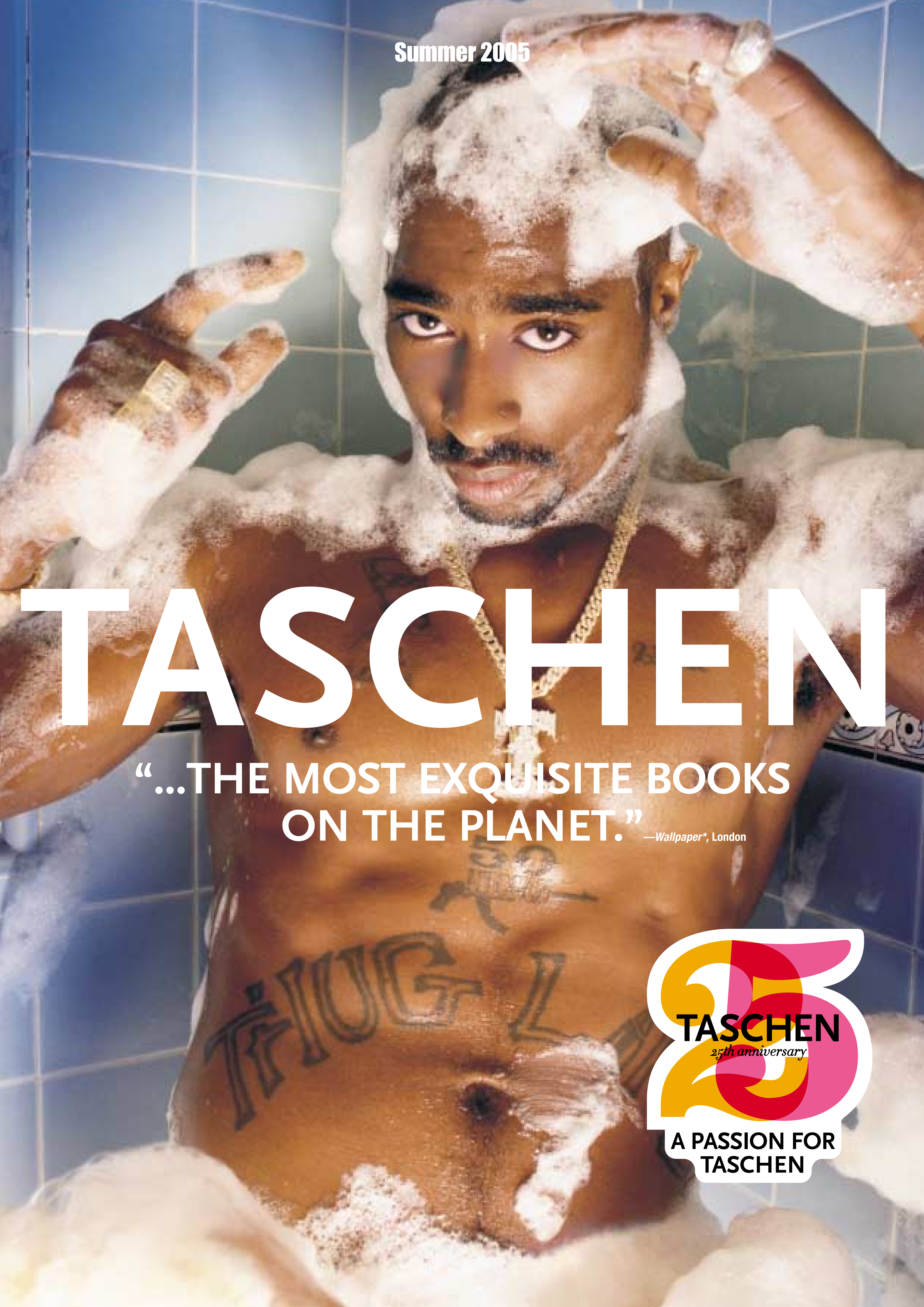


Summer 2005
TASCHEN
"...THE MOST EXQUISITE BOOKS ON THE PLANET." —Wallpaper*, London
TASCHEN
25th anniversary
A PASSION FOR TASCHEN

“TASCHEN books are beautiful, original, unpredictable and – pay attention, because this is important – affordable.”

—Observer Magazine, London



This year TASCHEN celebrates its 25th anniversary

We would like to take this opportunity to thank you, dear reader, for your ongoing support, without which TASCHEN would not be where it is today. From our beginnings as a little comic book shop in Cologne to our first artist monographs, from our budget Icons series to highly sought after collector's items like *GOAT* or *SUMO*, the opening of subsidiaries in various continents to the launch of flagship stores in Paris and L.A., it is thanks to *you* that TASCHEN has become a household name the world over.

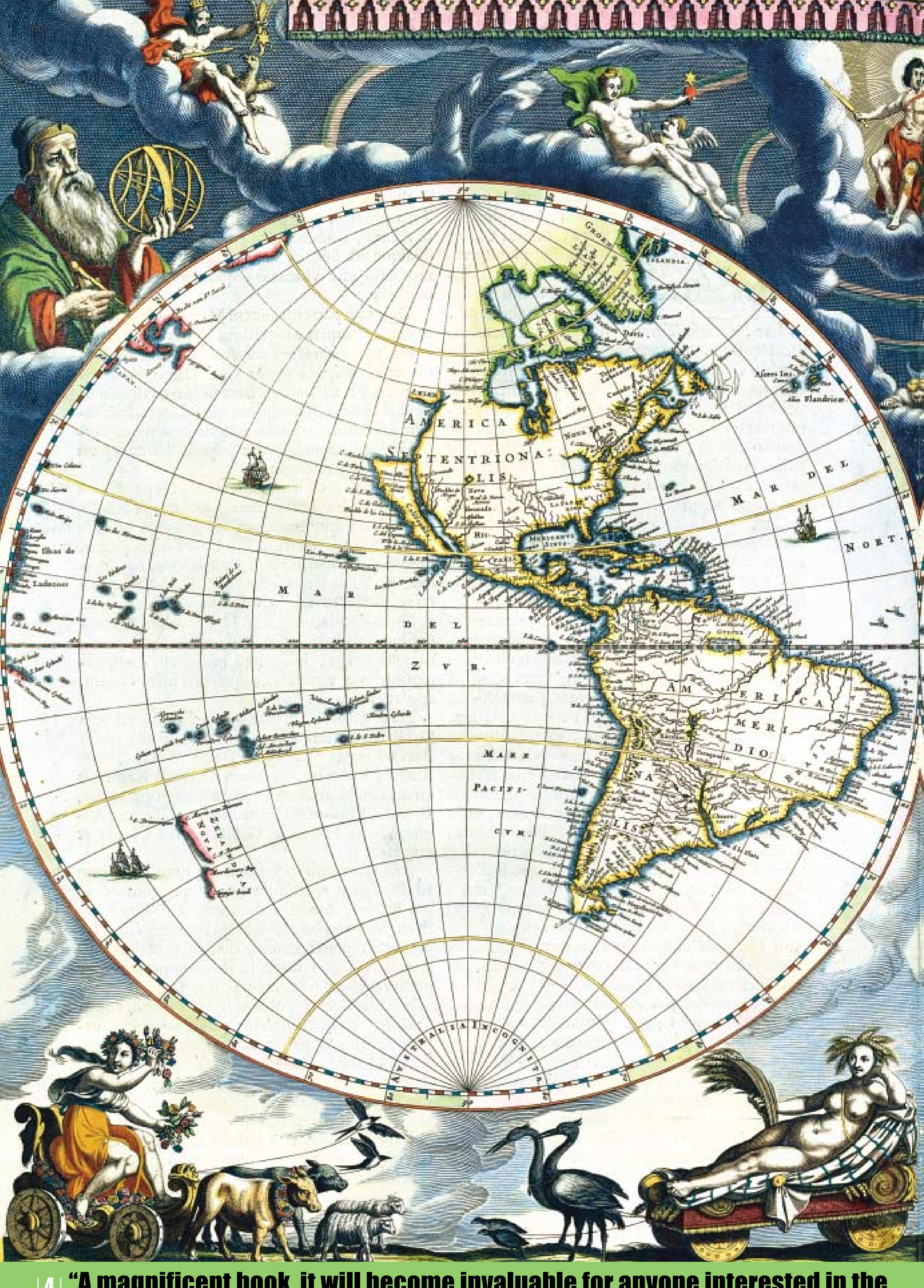
To mark the occasion of our anniversary, we are reprinting special new editions of twenty of our all-time favorite titles, which will be available worldwide at extra low prices so that TASCHEN fans around the globe can celebrate with us without spending a fortune.

Of course, we also have a whole range of new books covering subjects as diverse as Joan Blaeu's *Atlas Maior*, William Claxton's *Jazzlife*, David LaChapelle's photography, Hunter S. Thompson's *The Curse of Lono*, and Stanley Kubrick's films, as well as the most comprehensive book on aesthetic surgery and the complete comics of Tom of Finland.

I hope that in the future TASCHEN will continue to enjoy the fun and success that you have helped us achieve. Your loyalty means everything to us!

Peace,
Benedikt Taschen





 “A magnificent book, it will become invaluable for anyone interested in the

The greatest and finest atlas ever published!

One of the most precious books of the 17th century

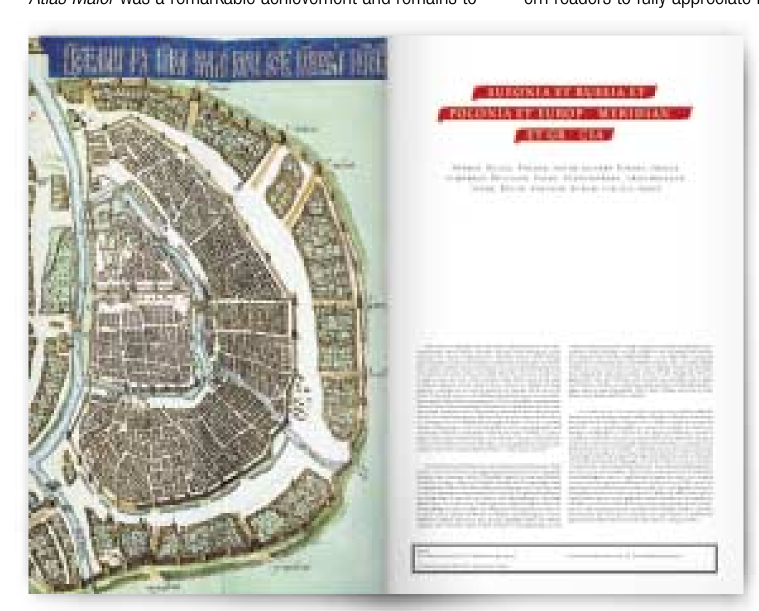
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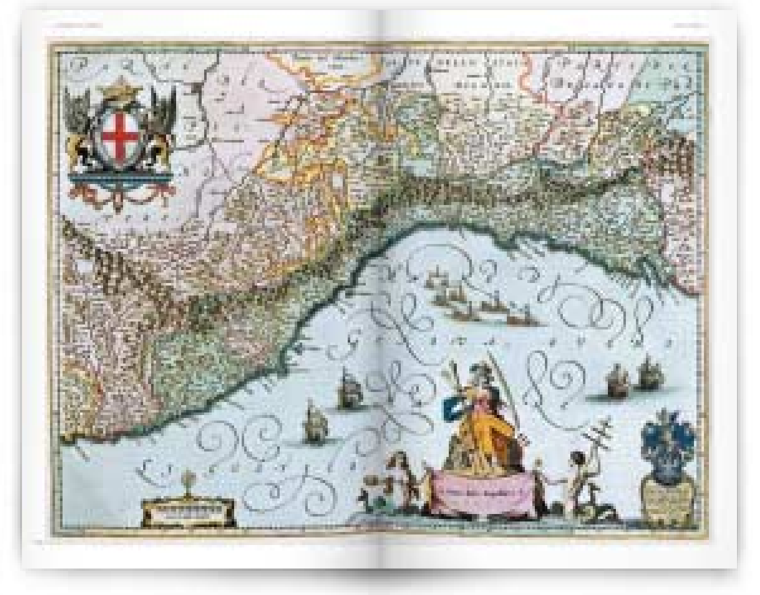
JOAN BLAEU. ATLAS MAIOR OF 1665
Peter van der Krogt / Österreichische Nationalbibliothek, Vienna / Hardcover, **XXL-format**: 29 x 44 cm (11.4 x 17.3 in.), c. 600 pp.

ONLY € 150 / $ 200
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The finest and most comprehensive baroque atlas was Joan Blaeu's exceptional *Atlas Maior*, completed in 1665. The original eleven-volume Latin edition, containing 596 maps, put Blaeu ahead of his staunch competitor, mapmaker Johannes Janssonius, whose rivalry inspired Blaeu to produce a grandiose edition of the largest and most complete atlas to date. Covering Arctica, Europe, Africa, Asia, and America, Blaeu's *Atlas Maior* was a remarkable achievement and remains to this day one of history's finest examples of mapmaking. This reprint is made from the Austrian National Library's complete, colored, gold-heightened copy, thus assuring the best possible detail and quality. The book's introduction, by the University of Utrecht's Peter van der Krogt, discusses the historical and cultural context and significance of the atlas; van der Krogt also provides detailed descriptions of the maps, allowing modern readers to fully appreciate Blaeu's masterwork.

The author: **Peter van der Krogt** is researcher of the Explokart Research Program for the History of Cartography of the Faculty of Geosciences at the University of Utrecht. Since 1990 he has been working on the carto-bibliography of atlases published in the Netherlands and a catalogue of the Atlas Blaeu-Van der Hem. He is the leading expert on Dutch atlases.





ancient world, the man himself, and the 18th century." —*Sunday Times Culture*, London, on *D'Hancarville*

Greetings, Candid Reader!



Gentle Reader,

Those who define history as the heart of civic prudence and geography as the heart and illumination of history seem to state things aright. For no exploit great or small is performed without location, nor can any place on earth be accurately defined without Geography. In history knowledge of persons is important but knowledge of period and place no less so. Ignorant of Thermopylae, you cannot comprehend the Spartans' exploit against Mardonius; unfamiliar with Arbela [Gaugamela], you are frustrated by Curtius [Rufus]; you cannot visualize Cape Actium and therefore wonder at Caesar's victory; unacquainted with the Catalaunian Plains, you cannot locate Aetius's defeat of Attila. The general must know where he may lead his army, where encampment is best, where ambushes can be laid and where carefully avoided. Cyrus was routed and slaughtered by Tomyris, queen of Scythia, for no other reason than his unfamiliarity with the terrain. Crassus' Parthian campaign was an abject failure and Caesar's campaigns throughout the world supremely successful because Crassus was ill informed and Caesar supremely well informed about the terrain on which he led his troops. How, without knowledge of geography, can we bring back over land and sea from far-off countries whatever is lacking in our own? This cannot be done without ascertaining the bearings of the compass and the positions of continents and islands.
Geography has paved the way not only for the happiness and comfort of humanity but for its glory. Were kingdoms not separated by rivers, mountains, straits, isthmuses and oceans, empires would have no confines nor wars a conclusion. Wise is the prince who, curbing his ambition, is content to learn not from his greed but from his geographers the natural extent of his kingdom. Those who scrutinize the heavens cannot avoid exploration of the corresponding circles, zones and climates on earth. They cannot correctly explain either the division of night and day or the vertical and oblique rising and setting of the stars unless by relating the heavens to the various regions of the earth through their observations. The physician seeking to practice medicine learns from Hippocrates that not everything is universally applicable and that the power and character of herbs, roots, seeds, animals and drugs are not everywhere the same. The theologian seeks the bounds of Creation, the journeys of Abraham, Solomon's journey to Ophir, Paul's progress through Asia and Europe; he wants to locate the places made famous by oracles and miracles and discover the homes of the Patriarchs and Prophets and of Christ our Savior and his Apostles; these things he seeks and finds in the maps made by geographers.
All this severally and in combination demonstrates that geographical maps are simply indispensable. Enlisting their help, we may set eyes on far-off places without so much as leaving home: we traverse impassable ranges, cross rivers and seas in safety; without provisions we range over the whole world; by the power of the imagination we swiftly journey East–West and North–South at a single glance. What greater delight than with our very own eyes to survey the realms and conditions of kings, princes and dukes; to know the positions and remoteness of cities and villages; to have studied not merely the rivers, harbors, bays and capes of different countries but the character and customs of their different regions and peoples, *"what each clime yields and what each disowns"* [cf. Virgil, *Georgics* 1,53]? This we do in maps and their accompanying descriptions.

Geography has paved the way not only for the happiness and comfort of humanity but for its glory

Maps have been bestowed upon humanity by ancient, later and modern geographers. Among the ancients Claudius Ptolemaeus, coming after Hipparchus and Marinus of Tyre, led the way. Were we deprived of his labors, geography would even now lie in shadow and impenetrable darkness. Among the moderns Abraham Ortelius and Gerard Mercator—geographers respectively to the king of Spain and the duke of Cleves—are deservedly honored. Great scholars such as William Camden, Giovanni Antonio Magini, P. Merula, P. Bertius, Filip Cluwer and others have followed their lead. Inspired by their example, my father Willem resolved to bestow a World upon humanity, but distracted by the pressure of his other activities and deterred by the scale of this undertaking was forced to postpone it. However on my return from Italy, he and I took up the heavy task and by our combined efforts printed an atlas in two volumes. This work for the most part comprised new maps but included old and previously published ones expanded and reworked in many aspects on the basis of new and more accurate information. For it was a matter of principle not to deviate from the authors or conceal their names and the honor of each is therefore repaired and maintained; we preferred to leave the fruits of their labors intact and only change anything where there was grave cause to do so. More especially we shunned the impudence of those who sell another man's work as their own. After the death of my father I followed in his footsteps, adding to the fruits of his labor Italy, England, Scotland and China. Later, however, I contemplated an even greater undertaking, nothing less than a complete Cosmography. Beginning with the Earth, I here offer this *Geography*, complete in all its categories insofar as this was possible in an undertaking that can never be perfected, encompassed in eleven volumes. For I should too long disappoint the readers' expectations if I required them to await the completion of the entire cosmographical work, which will comprise many volumes. Reader, you may before long expect the following: the *Macrocosmic Harmony*, which treats of the creation of the Universe, the disposition of the heavenly spheres, the position, form and dimensions of the Earth, its dimensions reduced by us in very precise proportion to Rhenish feet, and illustrated with maps, diagrams and descriptions; a *Hydrography*, that is, the maritime part of the globe; and a *Uranography*, radiant with images of individual stars from the very accurate observations of Tycho Brahe, once my father's master.

I here offer this *Geography*, complete in all its categories insofar as this was possible in an undertaking that can never be perfected

A powerful love binds us to our own country or place of birth; should any fail to find their own in this work or demand to see it in a fuller and more accurate depiction, we beg that they will be kind enough to send us any new maps, observations and descriptions in their possession, thus making their own contribution to the perfection of the *Geography* and its maps. The exploration of every country in the world is more than one man can accomplish, and this is equally true of their delineation and description. Should anyone's observations and labor assist us further, we shall publicly sing his praises, nor will anything prevent us avowing the name of those who we feel to have improved on our work. Each map is accompanied by a description of greater or lesser extent in which the borders, soil type, popular customs, princes, rivers, mountains, woods and other particularities of each country are stated with the greatest possible concision.
Benevolent Reader, take pleasure in our labors and whenever something is lacking in either map or description, bear in mind that a mistake is easily made when describing a place one has never seen and that forgiveness is nowhere more appropriate than here. It would be wonderful indeed if any man knew everything about humanity. Farewell.

From our printing press, 1 January 1665. Joan Blaeu

Page 4: *World Map (detail)* **Above:** *Tycho Brahe's Wall Quadrant*
Right: *Frontispiece for Europe*



geographic cuisine.” —amused, Netherlands, on taschen.com



 “Cet éditeur allemand nous étonne à chaque fois ... Un cadeau idéal pour



un homme cultivé." —*Aventures et dossiers secrets de l'histoire*, Paris, on *Théâtre d'Amour*

A mapmaking milestone



The story behind Joan Blaeu's Atlas Maior

In many ways, the 17th century marked the beginning of the modern world. The new science, based on evidence alone, radically changed the perception of the world. The invention of the telescope revealed the morphology of the moon and allowed the discovery of new stars. Mapping the world in an ever more detailed and precise fashion corresponded not only to growing military, political, and economic demands, but also offered the chance to come to terms with this new world in philosophical and cultural ways.

By the end of the 15th century, as people began studying our planet more and more, mapmaking was becoming a burgeoning and successful business. Ptolemy's Geographia had long been an important source for explorers, travelers, and scholars, and its printed version of 1475 was later expanded, in the 16th century, in the form of new, unbound maps. Map collectors then began binding these loose maps together in what is now considered to be an early form of the atlas. It wasn't until 1570 that the first world atlas was published: Abraham Ortelius's Theatrum orbis terrarum, which contained 53 maps and their descriptions. This was an enormous success and other cartographers began to follow suit. To reach a broader public, in the late 16th century atlases were reduced to compact books—this very quickly killed the market and the successful period of the first atlas publications came to an end. Around 1630, two Amsterdam map publishers, Joan Blaeu and Johannes Janssonius, both began reviving the world atlas business, sparking a legendary competition to conquer the market. Their efforts revolutionized mapmaking and paved the path for the modern atlas, resulting in varied and richly ornamented "speaking" maps and publication in up to 4 languages (Latin, German, Dutch, French). By 1658, their atlases contained up to 450 maps, but the record was broken in 1662/65 by Joan Blaeu's Atlas Maior with its 596 maps.

Curiously, neither of the two publishers in question had ever surveyed a piece of land or drawn an original map. The port of Amsterdam afforded a confluence of nationalities where information could be obtained about almost anything. Often, they would obtain an original manuscript made by a scholar who had mapped the territory in question, such as the maps of Scotland by Timothy Pont. A printed map could also be purchased from the country itself. If necessary, it was adjusted to the right format for the atlas and embellished. In some cases, an earlier map from a published atlas was used. Naturally, an important source was Ortelius's Theatrum orbis terrarum, from which Blaeu copied many maps. Blaeu also made frequent use of Mercator's Atlas. Another source of maps was copper plates, which could also be acquired abroad. However, one of the simplest methods of map production was to copy a map that another Amsterdam publisher had just put on the market. Authors' rights did not yet exist and privileges gave only limited protection. Sometimes even the decorative elements were copied. The fear of falling behind and losing customers led to merciless competition and underhand practices such as spying to find out where to locate the best maps.

Wealthy citizens, scholars, and collectors were the people who bought these atlases, and it became a status symbol to have the newest and most complete version. The baroque luxury of feeling as if one owned a part of the world was the main attraction of buying and owning such atlases. After 1670, and after the death of both Janssonius und Blaeu, publishers became much more cautious. They didn't want to risk ruin by producing these expensive editions. For the buyer, an atlas could never be large enough. But for the map producer, investment in ever larger atlases with ever greater numbers of maps was too risky a venture. Rich collectors added many maps and topographical prints to their copies of Atlas Maior. To this end they could buy the atlas in loose-leaf form and have it bound only when they felt their collection was complete. Thus were atlases created in dozens of parts, or in some cases, even over a hundred. Today such atlases are known as "collected atlases" or "atlas factice." One of the best known—and one of very few to have been preserved intact—is the atlas of the Amsterdam lawyer Laurens van der Hem. On the basis of Blaeu's Latin Atlas Maior, van der Hem assembled an atlas of 46 parts with approximately 3,000 maps, prints, drawings, and descriptions. This atlas was purchased by Prince Eugene of Savoy in 1730 and after his death came into the possession of the Austrian Emperor. Today, the Atlas Blaeu-van der Hem is one of the showpieces of the Austrian National Library in Vienna and in 2004 was included in the Memory of the World Program by UNESCO.

Petra Lamers-Schütze

Pages 8/9: *Detail of Africa*
Above: *Astronomical sextant for measuring heights*
Below: *Island of Ischia*
Opposite: *Paraíba and Rio Grande*

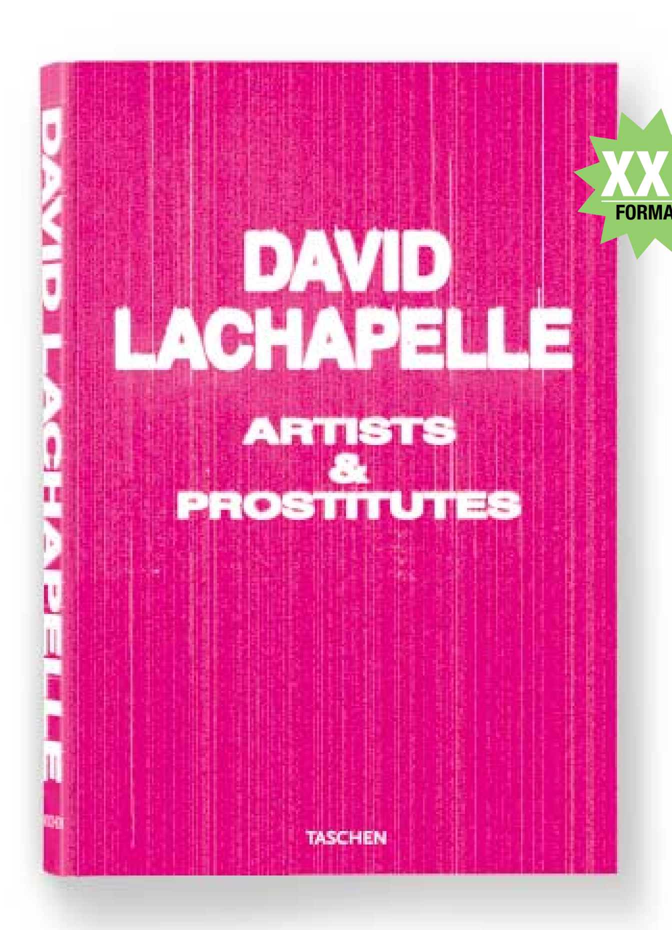


 "Your books are divine. There are no words to express the beauty I find in



each one of them. Thanks." —Maria Cristina, Portugal, on taschen.com

The Fellini of photography



"Of all the photographers inventing surreal images, it is Mr. LaChapelle who has the potential to be the genre's Magritte." —*Richard Avedon,* The New York Times

Who's the greatest star of star photography? It's the inimitable David LaChapelle, the photographer whose playful, over-the-top style is perfectly unmistakable and unmistakably perfect. Just about everybody who is anybody has posed in one of his dreamlike setups, including Pamela Anderson (in her birthday suit, "censored" by star-shaped stickers), Madonna, Marilyn Manson (as a school bus crossing guard), David Beckham, Tupac Shakur (in a bubblebath), Elizabeth Taylor, Jennifer Lopez , Eminem, Uma Thurman, Leonardo DiCaprio (as Marlon Brando in *The Wild One*), Britney Spears (as a scantily-clad hot dog vendor), Christina Aguilera (on a pink horse), Hugh Hefner, David Bowie, Courtney Love, Paris Hilton… the list is ridiculously long. LaChapelle's work has graced the pages of innumerable international magazines and has been the subject of exhibitions in New York, California, Germany, Italy, Austria, London, and more. He has also lent his talents to directing music videos and most recently, a feature documentary, *Rize*, which was screened at Sundance 2005.
To render homage LaChapelle's truly extraordinary photography, this 692-page, XL-sized book is packed cover to cover with full-page images traversing his entire career to date.

Bursting at the seams with color, celebrities, sex, camp, and outrageousness, this limited edition pays tribute to the daring and ambitious photographer who has created the most eye-popping *mises-en-scene* in the history of portraiture and has coaxed the clothes off more stars than anyone else in the business.

The artist: Barely out of high school, **David LaChapelle** was offered his first professional job by Andy Warhol to shoot for *Interview* magazine, and his career has gone steadily uphill since. LaChapelle has photographed the world's hottest celebrities for magazines ranging from *Vanity Fair* to *Rolling Stone*, *Italian Vogue* and *i-D*. His portraits and art photographs have been exhibited at the Staley-Wise, Toni Shafrazi, and Deitch Galleries in New York, the Fahey-Klein Gallery in California as well as internationally at Art Trend in Austria, Camerawork in Germany, Sozzani and Palazzo delle Esposizioni in Itay, and the Barbican Museum in London. LaChapelle has also directed music videos for artists such as Moby, Jennifer Lopez, Britney Spears, Christina Aguilera, and *The Vines. American Photo* recently ranked him as one of the top ten "Most Important People in Photography."

LACHAPELLE, ARTISTS AND PROSTITUTES
Limited edition of 2,500 copies worldwide, signed and numbered by David LaChapelle / All color illustrations are color-separated and reproduced in Pan4C, the finest reproduction technique available today, which provides unequalled intensity and color range.
Hardcover in a cloth-covered presentation box, **XXL-format**: 34.5 x 50 cm (13.6 x 19.7 in.), 692 pp.
€ 1,500 / $ 1,750 / £ 1,200 / ¥ 230.000

SUBSCRIPTION PRICE UNTIL JUNE 30, 2005
€ 1,250 / $ 1,250
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Opposite: *Amanda "Addicted to Diamonds", 1997* **Page 14:** *Britney "Baby" Kentwood Louisiana, 1999* **Page 15: Top:** *Chilled Lonely Wine, 2003* **Bottom:** *Breakfast of Champions, 2001* **Pages 16/17:** *Hollywood Nights, 2001* **Page 18: Top:** *Sean "Puffy" Combs with golden girl, 1999* **Bottom:** *Lil' Kim Keeping It Real, 1999* **Page 19:** *American Hero "Daddy's Baby", 2002*

 "Skandalös, kühl, frech und sexy." —*Vogue,* München, on *Graphic Design for the 21st Century*



“TASCHEN is the quintessential Hollywood publisher.” *—Daily Variety,* Los Angeles



 “The book has its artistic merits, but unloads such potent smut that even a

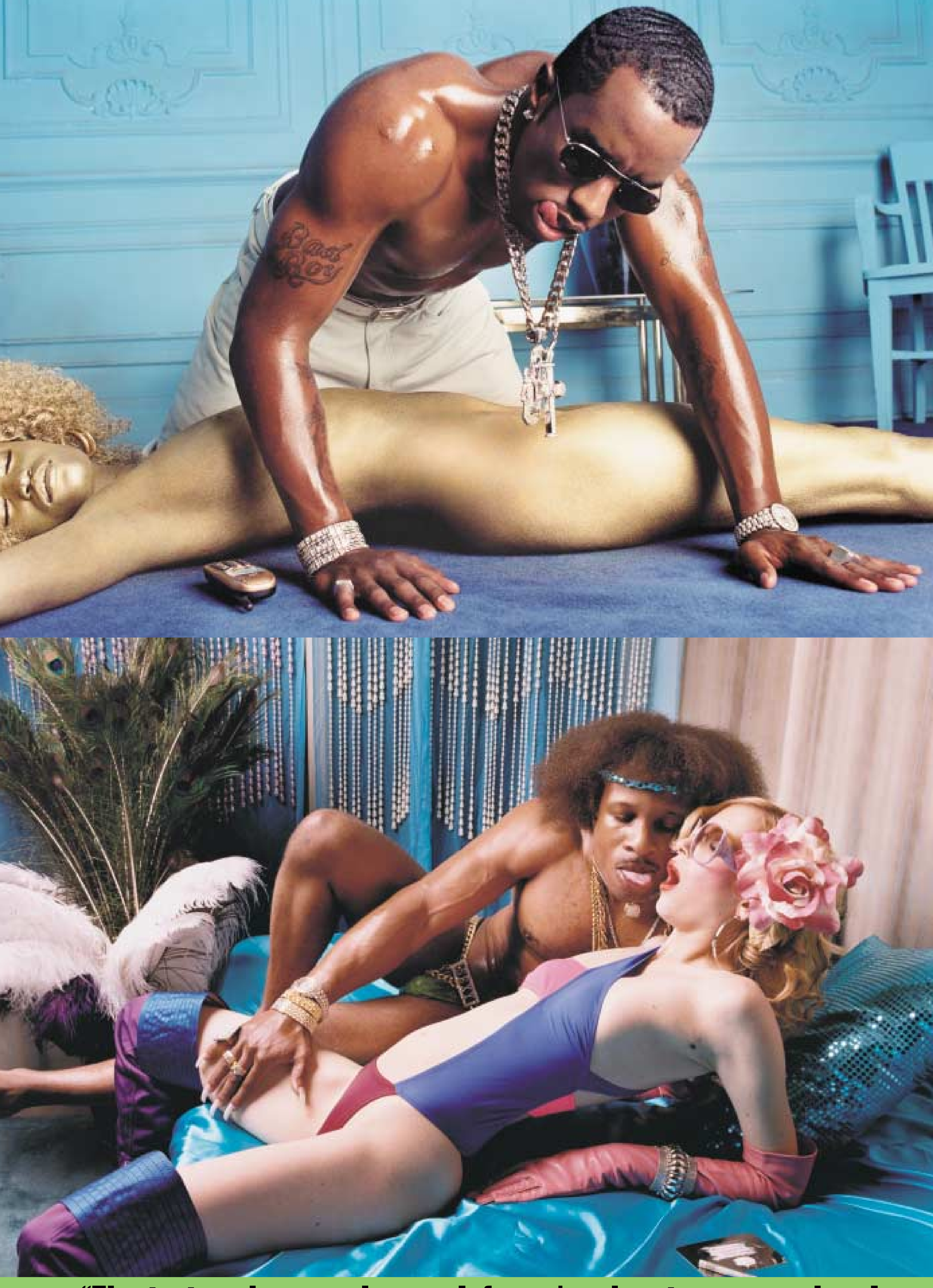


quick flip through its pages requires a shower afterwards." —*Ocean Drive,* Miami, on *Terryworld*



"TASCHEN Books, a wise company that recognizes the fine


"A lot of nudity is just gratuitous. But someone who makes me laugh is David LaChapelle. I think he's very bright, very funny and good."
—Helmut Newton, The New York Times
line between true art and pulp treasure." *—Femme Fatale,* Los Angeles



 “The tortured campy legacy [of men’s adventure magazines]...



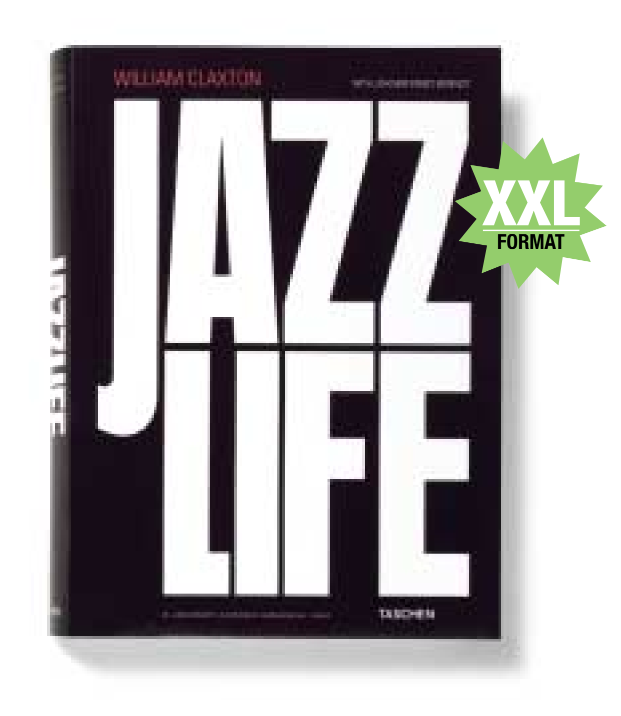
gloriously enshrined." —*The New York Times,* New York, on *Men's Adventure Magazines*

Opposite: *The Lighthouse jazz club, Hermosa Beach*
Pages 22/23: *The Beale Street Jug Band, Mississippi*

The sights and sounds of American jazz

Tracking jazz across the USA in the '60s

"So far, hardly any other photographer has succeeded so well in capturing the nearness, indeed intimacy, of jazz musicians on stage and the attendant atmosphere of the jazz scene's smoke-filled clubs." —*Bookmark,* 3sat, Mainz





WILLIAM CLAXTON. JAZZLIFE
Text: Joachim E. Berendt / Introduction: William Claxton / Hardcover, CD, **XXL-format**: 29.1 x 40.7 cm (11.8 x 16.5 in.), 720 pp.
ONLY € 150 / $ 200
£ 100 / ¥ 25.000





In 1960, photographer William Claxton and noted German musicologist Joachim Berendt traveled the United States hot on the trail of jazz music. The result of their collaboration was an amazing collection of photographs and recordings of legendary artists as well as unknown street musicians. The book *Jazzlife*, the original fruit of their labors, has become a collector's item that is highly treasured among jazz and photography fans. In 2003, TASCHEN began reassembling this important collection of material—along with many never-before-seen color images from those trips. They are brought together in this updated volume, which includes a foreword by Claxton tracing his travels with Berendt and his love affair with jazz music in general. Utilizing the benefits of today's digital technology, a restored audio CD from Joachim Berendt's original recordings has been produced and is included in this limited-edition package. Jazz fans will be delighted to be able to take a jazz-trip through time, both seeing and hearing the music as Claxton and Berendt originally experienced it.

- **Featuring photographs of Charlie Parker, Count Basie, Duke Ellington, Muddy Waters, Gabor Szabo, Dave Brubeck, Stan Getz, Billie Holiday, Ella Fitzgerald, Miles Davis, Charlie Mingus, Thelonious Monk, John Coltrane, and many more**

- **Includes bonus CD of digitally remastered recordings of music and interviews made during Berendt and Claxton's journey (originally released in 1960 as two records)**

The photographer: **William Claxton** holds a special place in the history of American—particularly jazz—photography. Since his early career—shooting for *LIFE, Paris Match*, and *Vogue*, among other magazines—Claxton has worked with and become friends with many Hollywood luminaries and jazz musicians, most notably Steve McQueen and Chet Baker (whom Claxton first photographed in 1952 when Baker was young and still unknown). Claxton, whose jazz imagery has graced the covers of countless albums and magazine covers for over five decades, is considered the preeminent photographer of jazz music. TASCHEN has also published Claxton's *Jazz seen* and *Steve McQueen*.

The author: In Germany, **Joachim E. Berendt** was called the "jazz pope", and indeed he was the most influential non-musician in the German jazz scene for more than 50 years. He was founding member of South West German Radio (Südwestfunk) and produced more than 250 records, including many issued on the MPS-SABA label. In 1953, he first published *The Jazzbuch*, which became the most successful history book on jazz worldwide. His collection of records, books and jazz documents became the basis for the Jazzinstitut Darmstadt before he died in an accident in 2000. His contributions to jazz are internationally recognized to this day.

 "Superbly produced books which democratize 'world



photography' in a unique way." *—Photo Technik International,* Hamburg



“I love your books. I love images, they are better than words.



Sometimes." —Andrea Gambardella, Italy, on taschen.com

Into the jazz heartland

William Claxton



Early in October of 1959 I received a telephone call from Germany. The person introduced himself as Joachim-Ernst Berendt, a musicologist living in Baden-Baden. In very good English, he explained that he was coming to America to do a study of "America's great art—jazz." He went on say that he needed a photographer to work with him—a photographer who liked and understood jazz. He had seen a great deal of my work published in European magazines and on record covers and thought that I would be the perfect choice to work with him—"because your pictures have soul." He went on to explain that the book would be mainly a collection of my images to augment his writings about jazz. There would be interviews with musicians, descriptions of the various places where one hears jazz, and a look at the origins of jazz as well as the art itself. He made it all sound a bit erudite, but it seemed like a very important project, and I was thrilled by his offer. The chance to photograph many of my jazz heroes in addition to the many unknown and yet-to-be-discovered jazz musicians all around America, was too tempting to resist.

I shall refer to Joachim Ernst-Berendt as "Joe" from now on. Joe and I planned to meet at Idlewild Airport (it wasn't named JFK yet) in New York on the day he arrived from Frankfurt, Germany. [My wife] Peggy and her sister drove me to LAX that morning. I was not feeling well but boarded the plane anyway. Before it left the terminal, I became very ill and went into the restroom. The next thing I knew, we were landing not in New York but in San Francisco. The flight attendant explained that they had changed planes and that I was obviously on the wrong flight. I finally took another one from San Francisco into New York. I'd kept Joe waiting for five hours, but the airline had alerted him as to my new arrival time. Joe and his friend, the Hungarian jazz guitarist Attila Zoller, whisked me off in Attila's new Buick into Manhattan. I don't think that I made a very good first impression on Joe. I was pale white and feeling terrible. We checked into the Hotel Alwyn, on West 58th Street and Seventh Avenue. The place was slightly rundown (and wanted cash upfront) and was a notorious hangout for junkies. Joe remarked, "Isn't it a wonderful place? Musicians hang out here. That's good, no?"

I introduced Joe to George Avakian, head of the jazz department at Columbia Records; Jack Lewis of RCA Victor; and Ahmet Ertegun and his brother Nesuhi of Atlantic. Joe was very impressed that I knew such important people in the jazz recording world. All of these fellows helped us make contact with the top musicians and arrangers in the New York area. I was curious as to how Joe would be accepted by the super-hip players themselves. It was soon apparent that not only had he done his homework about the music and the musicians, but that he could deal with them in a knowledgeable, sincere and authentic manner. Most of them took to him right away. It helped that he was from another country, which made him even more interesting to them. He could talk endlessly about "America's most important art form."

The chance to photograph many of my jazz heroes in addition to the many unknown and yet- to- be -discovered jazz musicians all around America, was too tempting to resist.

After several days of Joe taping interviews on his portable Nagra recording machine and my shooting pictures with my Nikon F and Leica M3 cameras (and an old used Rolleiflex camera that Richard Avedon had given me a few years earlier) with a modest assortment of lenses, and an enormous amount of fresh film, we set out in our rented 1959 Chevrolet Impala. You know the model—it had giant tail fins bent over to a flat position and big fish-like tail lights, and somehow the rental agent had managed to leave a cardboard license cover over the official plate that read "See the U.S.A. in Your Chevrolet"—how appropriate!
Joe's plan for our jazz odyssey was to start in Manhattan; cover Philadelphia and Washington, D.C.; drive down the Eastern seaboard states and over to New Orleans and Biloxi; go up the Mississippi to Memphis; then move on to Chicago, St. Louis, Detroit and Kansas City. After that we would head west to Los Angeles, Hollywood, San Francisco and Las Vegas. I planned to visit the Monterey Jazz Festival later in the fall after Joe had returned to Germany We would then return to New York City; run up to Boston's Berklee School of Music; and end up at the Newport Jazz Festival in Newport, Rhode Island.

There was no such thing as a jazz radio station once you left New York, only hillbilly and church music.

We would try to entertain ourselves with the car radio, but there was no such thing as a jazz radio station once you left New York, only hillbilly and church music. At almost every little village, we would check to see if there was any local music being performed, but rarely did we find anything good except the choirs in the local churches, which seemed to be performing or practicing all day. Near Savannah, Georgia we started to search for St. Simons Island in the Sea Islands near Brunswick. Joe had heard or read about a group of Negroes who spoke and sang in an African language dating back to the 1700's, and lived on the island. It was very difficult to find. Most of the residents were friendly at first but then would hardly speak to us when they heard what we were seeking. The black people along the road were usually frightened by us and wouldn't speak at all. Incidentally, these are the same Sea Islands that George Gershwin and DuBose Heyward researched for their Porgy and Bess in the early 1930s.
Visiting New Orleans was like being in Dixieland Jazz heaven, if such a place existed. Lots of wonderful food and



Above: *Billboard, New Orleans*
Right: *A contact sheet of Peggy's shots of Joe Berendt and William Claxton, New York City*

"A visual experience best enjoyed in the evening with some

The most insightful and appreciative study of jazz music ever published



Above: *The Metropole Cafe on Broadway. Buster Bailey (clarinet), Claude Hopkins (piano) the dancer Audrey Armstrong, Hal Singer (tenor saxophone), Red Allen (trumpet). New York City.*
Right: *Terry Gibbs's swimming pool: Buddy Clark (with camera), Mel Lewis, Terry Gibbs, Al Porcino, Paul Chambers, Kawya Bradley, Horace Silver, Teddy King, Sandy Porcino, Wynton Kelly, Dave Nelson*

music everywhere. Striptease clubs had replaced many of the famous old jazz joints, but they had jazz musicians in the pit bands. We owed much of the success of our New Orleans visit to the young jazz musicologist, Richard Allen, who, when he wasn't teaching jazz history at Tulane University, would take Joe and me around "'Orlans" and introduce us to just about every celebrity in the New Orleans jazz scene. We met almost every member of the three important marching bands: the Tuxedo Brass Band, the Eureka Brass Band and the George Williams Brass Band. We photographed two funerals and one Creole club celebration. When a member of a band or lodge dies, his fellow band members and friends accompany the coffin from the funeral home or church to the cemetery while the band plays a dirge (a slow and solemn piece of music). After the burial ceremonies, the bands break into a joyful tune, and everyone dances and sings along with the marching bands as they head through the French Quarter to a clubhouse, where a party ensues. The young tough guys of the city who can't play instruments add to the gala march by dancing and swinging colorful parasols and umbrellas. They are known as the "Second Liners."

We had heard such good ol' happy jazz, dined on delicious food and met genuinely warm and friendly people.

At the suggestion of Dr. Harry Oster, the folk-music specialist from Louisiana State University, we took a side trip to the Louisiana State Penitentiary in Angola. This prison was famous because it was the largest in the United States—home for over three thousand prisoners, including many blues players, dating back to the great Leadbelly in the 1930s. Dr. Oster promised that we would find many excellent musicians there.
The morning we arrived at the prison gates, the guard was stern but obliging and had us ushered through to the warden's office. The warden listened as Joe explained that we wanted to photograph and record some of the jailed musicians. He took a puff on his cigar and asked which "side" we wanted to visit: "The nigger side or the white side?" Joe quickly replied, "Oh, the Negro side. Aren't there more musicians there?" The warden gave us an icy look and said, "Okay, but I can't give you a guard escort; we're short of men. You are on your own." I got a lump in my throat, but I kept quiet.

Joe was very impressed that I knew such important people in the jazz recording world. All of these fellows helped us make contact with the top musicians and arrangers in the New York area

We took a long walk through high barbed-wire fences until we came to the last gate. Once inside the gate, Dr. Oster asked to see a blues singer named Hoagman Maxey. The group of black prisoners parted silently and let us through to meet Hoagman. He greeted us warmly and started to introduce us to several of the musicians. Once the music started, everyone became friendly and we photographed and recorded several of them. My fear disappeared and we actually enjoyed ourselves, as did the prisoners. After leaving the prison, I got a delayed reaction to being surrounded by a thousand or so prisoners with no guard. It was a bit unnerving. The music and stories that we heard were both depressing and inspiring, but above all authentic. All in all, we left New Orleans with a wonderful feeling. We had heard such good ol' happy jazz, dined on delicious food and met genuinely warm and friendly people.

Early one Saturday morning, we arrived in St. Louis. The city seemed dead. We met with the old trumpeter Dewey Jackson in his home, but he said, "Don't blow jazz no more, I'm a house painter now." However, I did some good photographs of him in his home against a setting of his memorabilia. We were told that St. Louis had always been a home for great trumpet players. There was a strong German community. Generations of musicians were trained in both military and classical music featuring brass instruments. And, of course, Miles Davis was from St.Louis.
We heard several jazz combos that were popular there, and a nightclub called the Mellow Cellar was very much alive and kicking with modern jazz much like what we'd heard in New York. And then, somehow, we found ourselves in a place called the Faust Club late one night. We were told that we could hear some good ragtime there. We looked forward to perhaps finding a new Scott Joplin. While seated in the dark, dingy club, we listened to a rather masculine woman singing the blues accompanied by another lady outfitted in a tailored man's suit playing a tenor saxophone. "Joe," I said quietly, "we are the only guys in the place. We're surrounded by lesbians." Joe replied, "Ja, but some are so good-looking!" We were treated very well and even had complementary drinks sent to us. But it was not an exciting evening of music.Being a scholar, Joe Berendt knew more about the roots of American music than I did.



He announced to me, as we were driving through the Midwest, that Kansas City was, after New Orleans, probably the most important city in the history of jazz. Two great styles had originated there, swing in the 1930s and bebop in the early '40s. Upon arriving in Kansas City we went immediately to the Olive Street home of Charlie "Bird" Parker's mother, Mrs. Adie B. Parker. But our brief visit was too much for her; she was still overcome with emotion by the loss of her genius son five years earlier. It was terribly sad. Evidently many well-meaning people had knocked on her door to inquire about him. We did visit his grave, however, and I photographed it.

good music." —*Photo Technik International,* Munich, on *Jazz seen*

“Visiting New Orleans was like being in Dixieland Jazz heaven”

I was looking forward to Chicago. I have always thought of it as a place of extremes—especially the brutally hot and cold weather—and a friendly big city, much friendlier than New York. What we thought as the original Chicago 1920s-style jazz was barely present during our visit to the Windy City. Most of that kind of jazz had made its way to New York by the 1930s. What we did find was great gospel music, the blues and, of course, modern jazz.
Joe interviewed Muddy Waters while I photographed him, although I got my best images of him at the Newport Jazz Festival a few months later. One of the many young blues singers we encountered called himself “Clear Waters,” a nod to Muddy’s fame. We also met Memphis Slim, who actually came from Memphis but was the most popular bluesman in Chicago at this time. Everybody wanted to record him. Jump Jackson gave us a blues party in his studio, which was really a large garage that he’d fixed up on the South Side of Chicago. So many musicians showed up that they had to open the garage doors. Then the entire neighborhood of old people, young people, children and pets showed up and joined in the festivities.
We met with the Ramsey Lewis Trio. They were dressed for the special occasion in sharp-looking suits, ties and hats—very slick and handsome. I took them out and photographed them on Michigan Avenue with the Chicago skyline behind them.







Above left: *Cootie Williams, Central Ballroom, Harlem*
Above right: *Young Detroit musicians in front of the Ford automobile factories, Rouge River plant: McWilliam Wood (bass), Lonnie Hellyer (trumpet), Charles McPherson and Ira Jackson (alto saxophones).*
Left: *Ray Charles, New York City*

Joe and I headed west to Southern California, where we were lucky to enjoy many good musical experiences: Benny Carter rehearsing his “Kansas City Suite” with the Count Basie Orchestra at the Hollywood Bowl; a Duke Ellington recording session; and a great deal of activity in the jazz clubs, including the long run of the Lighthouse All-Stars, who played all day Sunday at the Lighthouse in Hermosa Beach. The band included many of Hollywood’s best jazz musicians, along with such guests from the East Coast as Max Roach, Lee Konitz and Miles Davis. Joe loved the idea of swimming in the Pacific Ocean and stepping right into a jazz club with many of the customers still in wet swimming suits and sipping cold beer. It was the good life.

Kansas City was, after New Orleans, probably the most important city in the history of jazz

Joe had seen many of the LP covers for which I’d photographed jazz musicians in unlikely places—Shorty Rogers in his son’s treehouse, the Lighthouse All-Stars dressed in dark suits and ties standing right on the sandy Hermosa beach, Chet Baker and his crew on a sailboat—so he expected to see musicians in an outdoor Southern California atmosphere. I explained that jazz musicians are pretty much the same the world over. They work late hours and sleep most of the day. They are truly a nocturnal breed. The Lighthouse provided an exception to this rule. So when Joe met the very congenial and gregarious vibraphonist Terry Gibbs, he got the idea of asking Terry to throw an afternoon jazz party for us at his house in North Hollywood, an area of the San Fernando Valley. It would be an amusing way to meet, interview and photograph the terrific jazz musicians in the Los Angeles area. Terry agreed and did indeed host a party at his house one Sunday afternoon. Great jazz folk showed up. Most of them said that they had never been near a swimming pool in the bright sunlight at such an early hour (it was 2 PM) in their entire lives. The guests included Horace Silver, Wynton Kelly, Sonny Stitt, Med Flory, Herb Ellis, and about fifteen other jazz musicins. When they weren’t taking a dip in the pool, they were in Terry’s living room jamming while still in their wet swimsuits. It turned into a wonderful and unique party.

Everyone falls in love with San Francisco while driving into the city. The Golden Gate Bridge, the Oakland Bay Bridge, the beautiful peninsula with the city skyline gleaming through the fog … It’s a cosmopolitan city, an area of many intellectuals, and home to the most traditional of jazz music. This was 1960, and many of the pioneers were alive and working in the area. We came across Kid Ory, Earl Hines, Muggsy Spanier, Joe Sullivan and Darnell Howard. One could listen to the revival of New Orleans jazz, Chicago-style jazz and ragtime as well as modern jazz, all set against an 1840s Gold Rush backdrop. The Montgomery Brothers (Buddy, Monk and Wes) had left their hometown of Indianapolis and settled in the Bay area. You could easily hear the Dave Brubeck Quartet with Paul Desmond, the Cal Tjader group, and the visiting Thelonious Monk at the Black Hawk club in the span of a week. Musicians loved to come to San Francisco. Jazz and poetry had not died there as it had in most other cities of America. We listened to alto sax man Pony Poindexter and some of the leftover ’50s Beats reciting their poetry. We visited Cal Tjader, and he played “congas” on coffee cans aboard his boat docked in San Francisco Bay.

We moved on to Las Vegas, which struck Joe as the “emerald city” in the middle of the dry, sandy desert. Many musicians lived there at that time because of the great stage shows that the big gambling casinos and hotels would produce to attract patrons. On our first night we enjoyed the Marlene Dietrich show at the Sands Hotel. Louis Armstrong opened her act, and his show was almost as long and as grandly produced as Ms. Dietrich’s. Most surprising was the Duke Ellington Orchestra performing from midnight to four AM in the lounge of one of the big hotels, not in the showroom—an odd sight, wonderful as they were to hear. I spoke with Duke, and he lamented the fact that his acclaimed orchestra had been relegated to the bar scene where no one except loyal fans ever bothered to leave the gaming tables and slot machines to listen.
When we arrived in Detroit it seemed that jazz was everywhere, and all of it was modern, post-bop music. I wanted to shoot some local musicians against a background of a typical Detroit automobile-manufacturing center of the world. So Joe rounded up the alto saxophonists Charles McPherson and Ira Jackson, bassist McWilliam Wood, and

 “The name TASCHEN signifies beauty, culture, and modernity. Each of their

"Claxton's photos are classics. Whether it is a studio portrait or a live shot, the photos themselves are music." —*El Mundo,* Madrid

trumpeter Lonnie Hellyer. I shot them in ties and jackets in front of Ford's Rouge River Plant, presumably called the Rouge River because the industrial waste dumped into it had colored the river red.

Jazz musicians are truly a nocturnal breed

Joe and I spent some time with pianist Barry Harris and baritone sax player Pepper Adams. We photographed a group of blues musicians in front of Joe Battle's Record Shop on Hastings Street, then had a fantastic evening with J.J. Johnson, Freddie Hubbard and Albert Heath, who were playing at a private birthday party for a local politician.
I guess the most astonishing person we met in Detroit, or anywhere for that matter, was Roland Kirk (he hadn't yet changed his name to Rahsaan Roland Kirk). He was blind and managed to play three saxophones at once: the manzello, stritch and tenor. Kirk was remarkable, for not only did he play well, he managed to be a comedian and storyteller during his show.
Again we visited New York City (the "Apple"). Gerry Mulligan showed me the spot in Central Park where he had rehearsed his big band when he could not afford a rehearsal studio. Up in Harlem we visited with Mary Lou Williams, who had just opened her used clothing shop for the Bel Canto Foundation, an organization formed to aid needy musicians and their families. I met a young actor named Ben Caruthers at a party, Ben had just appeared in the John Cassavetes film Shadows, which co-starred my friend dancer Lelia Goldoni. Ben was now trying to learn to play tenor saxophone. Ben looked so much like a real and handsome jazzman holding the instrument that I wanted to photograph him. I took him and his girlfriend downtown to Times Square and shot him as a street musician. Before we were through, I was approached by three different policemen, all of whom said that if I didn't have a photo permit, I would "have to get out of there" or hand over a ten or twenty dollar bill. Luckily I had a few dollars in my pocket.

When we arrived in Detroit it seemed that jazz was everywhere, and all of it was modern, post-bop music

I photographed a Dizzy Gillespie recording session in a recording studio on Tenth Avenue. Dizzy was an affable and generous man. That was easy enough, but there were many other musicians whom I thought needed to be photographed against a more interesting background. I ended up shooting Charlie Mariano and Toshiko Akiyoshi posing in one of those "self-photo-for-25 cents" booths; Donald Byrd practicing his trumpet while traveling uptown on the "A" train; the Modern Jazz Quartet in a midtown ballet studio; and Lee Konitz laughing with his pal Warne Marsh while seated on those huge rocks in Central Park.



Joe, Peggy and I spent a Sunday afternoon near the Washington Square Arch in Greenwich Village, listening to the various folk and blues singers, a few jazz players and the usual soapbox orators. It was indeed a musical cross-section of America and a very moving experience. In fact, it was a lovely way to end our journey…our jazz odyssey of 1960.

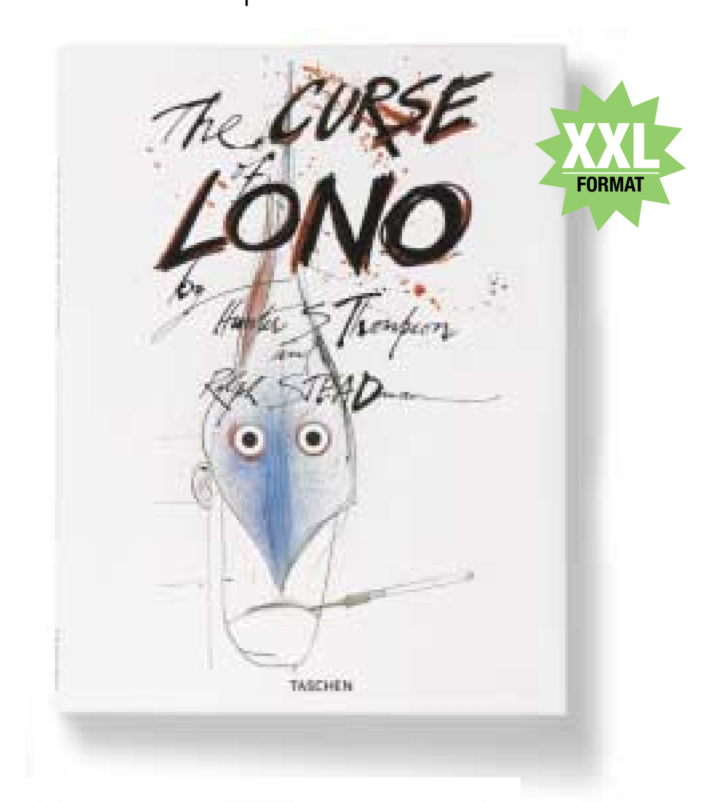
William Claxton, Beverly Hills, California, November 2004

Above: *The Montgomery Brothers, Buddy, Monk, and Wes (left to right), Golden Gate Bridge, San Francisco*
Left: *Chet Baker, Hollywood*

books is an object of desire and a world event." —*Madame Figaro,* Paris

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No one expected TASCHEN's re-edition of *The Curse of Lono* to end up being Hunter S. Thompson's swan song, and his sudden death the month before its release makes the event a bittersweet one.
The Curse of Lono is to Hawaii what *Fear and Loathing* was to Las Vegas: the crazy tales of a journalist's "coverage" of a news event that ends up being a wild ride to the dark side of Americana. Originally published in 1983, *Curse* features all of the zany, hallucinogenic wordplay and feral artwork for which the Hunter S. Thompson/Ralph Steadman duo became known and loved. This curious book, considered an oddity among Hunter's oeuvre, has been long out of print, prompting collectors to search high and low for an original copy. Resurrected by TASCHEN in a bigger size with splendid, full-color illustrations, this very special edition is limited to 1000 copies, numbered and hand-signed by Steadman and Thompson.

The author: Legendary author **Hunter S. Thompson** (1937–2005) developed a style of writing about American life and politics that was so acerbic and over-the-top, it earned its own nickname: "gonzo journalism." His magazine articles and books—of which he penned nearly a dozen, including *Hell's Angels, The Rum Diary, Songs for the Doomed, The Great Shark Hunt*, and the monumental *Fear and Loathing in Las Vegas*—influenced a generation of writers and established his voice as an essential part of America's socio-political fabric. Portrayed on the silver screen by Bill Murray (*Where the Buffalo Roam*, 1980) and Johnny Depp (*Fear and Loathing in Las Vegas*, 1998), Thompson was a wild character whose persona was inseparable from his often semi-autobiographical writing. True to his image, he once said, "I hate to advocate drugs, alcohol, violence, or insanity to anyone, but they've always worked for me."

The illustrator: **Ralph Steadman** is best known for his collaborations with Hunter S. Thompson. He is also a printmaker (his prints include a series of etchings on writers from William Shakespeare to William Burroughs). His own books include the lives of Sigmund Freud and Leonardo da Vinci and *The Big I Am*, the story of God.

 "This is Thompson's liveliest work since *Fear and Loathing in Las Vegas*, a hilarious exami-



nation of the dark underside of things, written with perfectly controlled hysteria." *—Publishers Weekly,* London

The Doomed Generation

Hunter S. Thompson

"Now it is not good for the Christian's health to hustle the Arian brown,
For the Christian riles, and the Arian smiles, and it weareth the Christian down;
And the end of the fight is a tombstone white with the name of the late deceased,
And the epitaph drear: 'A Fool lies here who tried to hustle the East.'"

Rudyard Kipling, *The Naulahka*



We arrived at ground zero sometime around four in the morning—two hours before starting time, but the place was already a madhouse. Half the runners had apparently been up all night, unable to sleep and too cranked to talk. The air was foul with a stench of human feces and Vaseline. By five o'clock huge lines had formed in front of the bank of chemical privies set up by Doc Scaff and his people. Prerace diarrhea is a standard nightmare at all marathons, and Honolulu was no different. There are a lot of good reasons for dropping out of a race, but bad bowels is not one of them. The idea is to come off the line with a belly full of beer and other cheap fuel that will burn itself off very quickly...

Carbo-power. No meat. Protein burns too slow for these people. They want the starch. Their stomachs are churning like rat-bombs and their brains are full of fear.

Will they finish? That is the question. They want that "Finishers" T-shirt. Winning is out of the question for all but a quiet handful: Frank Shorter, Dean Matthews, Duncan MacDonald, Jon Sinclair... These were the ones with the low numbers on their shirts: 4, 11, 16, and they would be the first off the line.

The others, the Runners—people wearing four-digit numbers—were lined up in ranks behind the Racers, and it would take them a while to get started. Carl Hatfield was halfway to Diamond Head before the big number people even tossed their Vaseline bottles and started moving, and they knew, even then, that not one of them would catch a glimpse of the winner until long after the race was over.

Maybe get his autograph at the banquet...

We are talking about two very distinct groups here, two entirely different marathons. The Racers would all be finished and half drunk by 9:30 in the morning, or just about the time the Runners would be humping and staggering past Wilbur's house at the foot of "Heartbreak Hill."

At 5:55 we jumped on the tailgate of Don Kardong's KKUA radio press van, the best seats in the house, and moved out in front of the pack at exactly 11.5 miles per hour, or somewhere around the middle of second gear. The plan was to drop us off at Wilbur's house and then pick us up again on the way back.

Some freak with four numbers on his chest came off the line like a hyena on speed and almost caught up with our van and the two dozen motorcycle cops assigned to run interference ... but he faded quickly.

We jumped off the radio van at Wilbur's and immediately set up a full wet-bar and Command Center next to the curb and for the next few minutes we just stood there in the rain and heaped every conceivable kind of verbal abuse on the Runners coming up.

"You're doomed, man, you'll never make it."

"Hey, fat boy, how about a beer?"

"Run, you silly bastard."

"Lift those legs."

"Eat shit and die," was Skinner's favorite.

One burly runner in the front ranks snarled back at him.

"I'll see you on the way back."

"No, you won't. You'll never make it back. You won't even finish! You'll collapse."

It was a rare kind of freedom to belch any kind of cruel and brutal insult that came to mind because the idea of anybody stopping to argue was out of the question. Here was this gang of degenerates hunkered down by the side of the racecourse with TV sets, beach umbrellas, cases of beer and whiskey, loud music and wild women, smoking cigarettes.

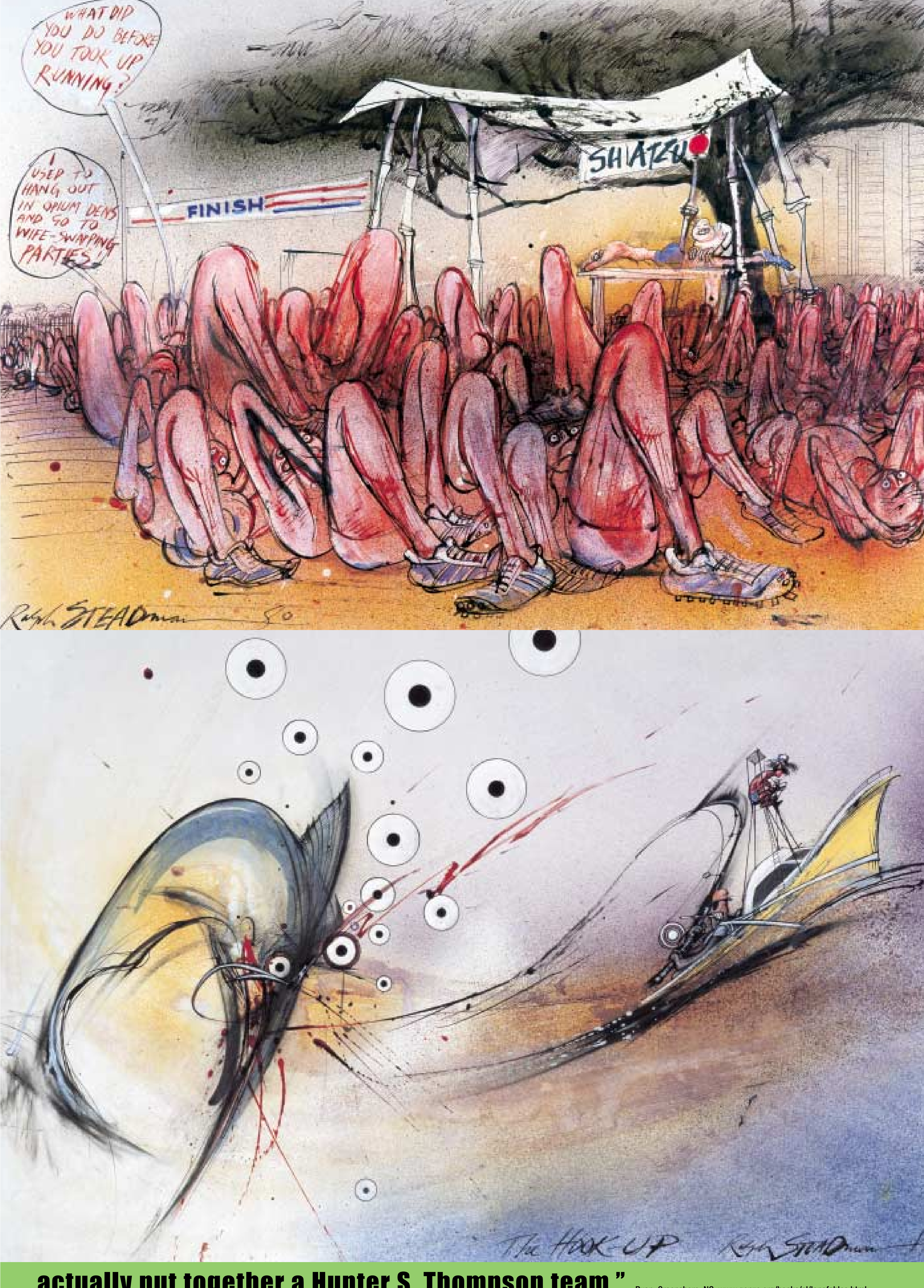
It was raining—a light warm rain, but steady enough to keep the streets wet, so we could stand on the curb and hear every footfall on the pavement as the runners came by.

The front-runners were about thirty seconds behind us when we jumped off the still-moving radio van, and the sound of their shoes on the wet asphalt was not much louder than the rain. There was no sound of hard rubber soles pounding and slapping on the street. That noise came later, when the Racers had passed and the first wave of Runners appeared.

The Racers run smoothly, with a fine-tuned stride like a Wankel rotary engine. No wasted energy, no fighting the street or bouncing along like a jogger. These people flow, and they flow very fast.

—From *The Curse of Lono*





actually put together a Hunter S. Thompson team." —Ryan, Greensboro, NC, www.gonzo.org/books/cl/lonofables.html

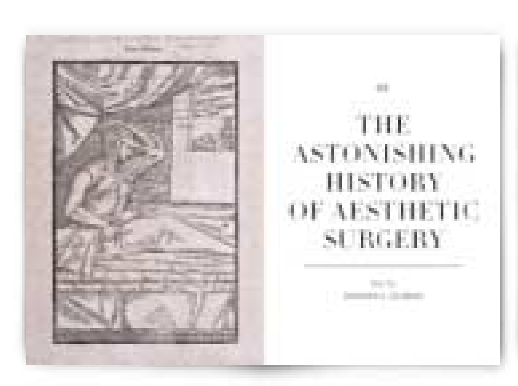
Before/after

The quest for perfection

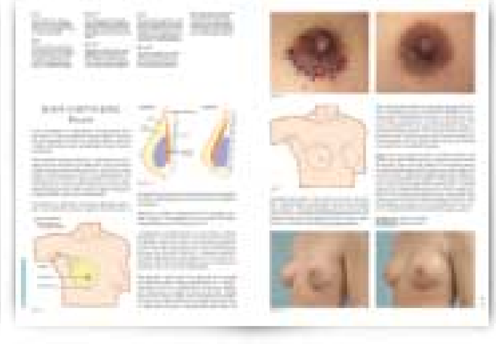


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Do you ever find yourself wondering, "Has she had work done?" Do you flip through supermarket tabloids to see who's the latest star to have gone under the knife? Do you secretly adore before and after photos? Well, let's face it, who doesn't? Aesthetic surgery has become a global phenomenon. In places like Hollywood, the mystery isn't who's had work done, but who hasn't. Those who have been to the world's best surgeons can get away with lying about it, while others have the evidence written all over their faces. From liposuction to lip implants, this book explores all the ins and outs of body sculpting via photos, illustrations, essays, and interviews.

Idea, concept and editing: **Angelika Taschen**. She studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art.

The authors: **Sander L. Gilman** is distinguished professor of the Liberal Arts and Sciences at Emory University. A cultural and literary historian, he is the author or editor of over seventy books. His widely reviewed monograph *Fat Boys: A Slim Book* appeared in 2004, as well as his most recent edited volume, *Smoke: A Global History of Smoking* (with Zhou Xun). He is also the author of *Creating Beauty to Cure the Soul: Race and Psychology in the Shaping of Aesthetic Surgery* (1998) and *Making the Body Beautiful: A Cultural History of Aesthetic Surgery* (1999). **Eva Karcher** has been working in journalism for the past 15 years, specialising in contemporary arts. She regularly writes for magazines and newspapers including *Vogue, AD, SZ,* and *Die Zeit*. She has published several books, and developed new magazine concepts for *artinvestor* and *sleek*, for example. She also curates exhibitions and is an art consultant for galleries, companies and private collectors. **Jürgen Müller** studied art history in Bochum, Paris, Pisa, and Amsterdam. He has worked as an art critic, a curator of numerous exhibitions, a visiting professor at various universities, and has published books and numerous articles on cinema and art history. Currently he holds the chair of art history at the University of Dresden, where he lives. Müller is also the series editor of TASCHEN's *Movies* decade titles. **Richard Rushfield** is a native Los Angeles journalist. He is founder and co-editor of the satirical review *The LA Innuendo*, a contributing editor of *Vanity Fair* and author of the novel *On Spec*. He is currently working on a history of the Grunge Era.

Opposite: *In China, the era of aesthetic surgery didn't begin until after the death of Mao Tse-tung in 1976. Before long, the most popular procedure was the augmentation rhinoplasty—a procedure where a bone graft harvested from the hip or a rib is implanted in the nose. © sinopix / laif*

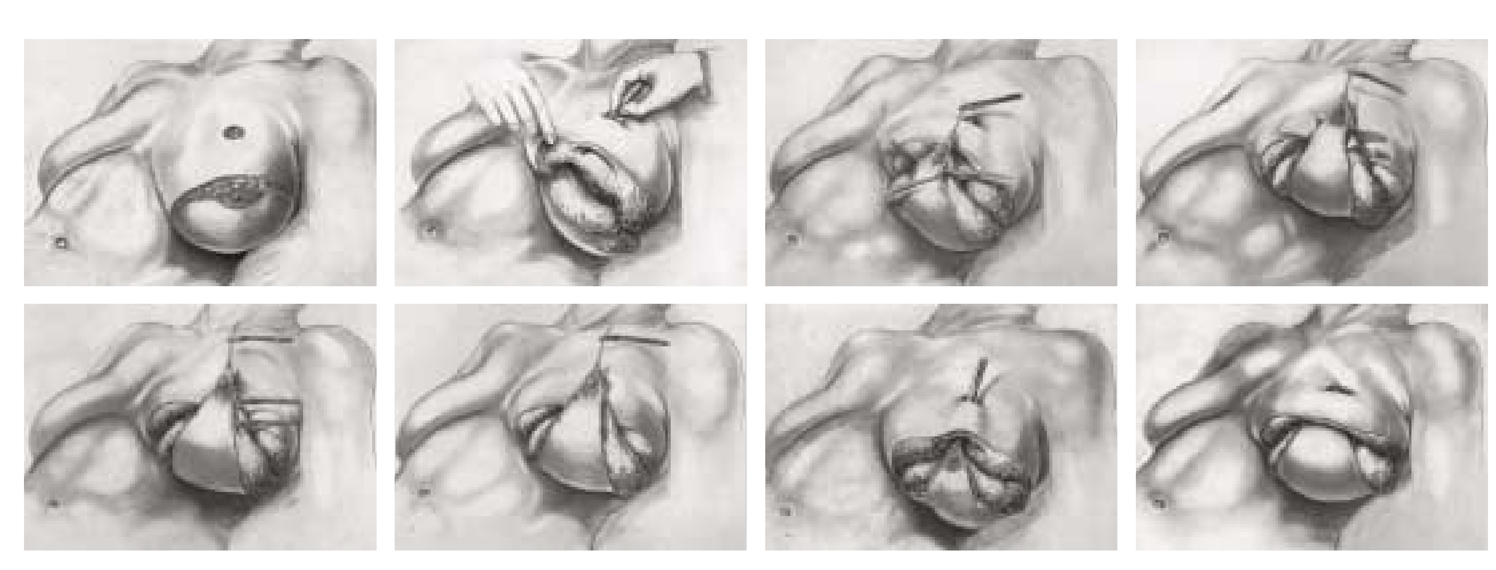
 "Smart and sexy. Provocative and democratic. Such is the



world of TASCHEN." —*Clear,* Michigan

The History of Silicone Implants

Sander L. Gilman



Silicone had first been used in the 1950s in the form of subcutaneous injections for body augmentation. Thus injected into the body, it was soon shown to have the risks of migration and infection. Other problems such as hematoma, visible lines of implantation, and, most frequently, capsule contracture (abnormal firmness of the breast to the touch) also were experienced by women who had had silicone injections. Alternative substances were experimented with: Ivalon, a derivative of poly-vinylic alcohol in 1949, Polistan, a derivative of polyethelene in 1959, Etheron, a derivative of polymethane in 1960s, and Hydron, a derivative of polyglycomethacrylate in 1961. Each had a spongy texture and was advocated for short periods as the ideal substance for breast augmentation. And each had extremely negative outcomes for the health of the patient.

In 1963 a "silastic gel" prosthesis was developed by the Houston surgeons Thomas Cronin and Frank Gerow, which contained saline and provided a preshaped form and size. Gerow came to the idea of a silicone sack filled with liquid by observing a plastic bag filled with blood used for transfusion. He saw in its form the shape of a breast. Thus aesthetic augmentation had its conceptual origin in the context of real surgery. Gerow implanted the first such prosthesis in March, 1962. It broke and released the saline. A week later he implanted a prosthesis filled with silicone gel and this was successful. The result was a patient who "was healed and happy," according to one account. Thus the surgeons neglected to pay much attention to the actual, negative outcomes, such as the fact that some of the breasts with the prosthesis became very hard (contracted capsules). The surgeons relied on initial success, ignoring long-term problems until confronted with them. With insertion of the implant under the muscles of the chest wall (submusclar augmentation mammaplasty) and the introduction of Franklin L. Ashley's silicone-gel implant covered with polyurethane foam in the 1970s, which reduced the risk of contracture, many of the initial problems associated with breast augmentation seemed to have been overcome. While improved saline-filled implants reappeared in the 1970s, they remained less attractive until the attack on the silicone implants two decades later. They were felt to be less natural and did not give the illusion of the breast form and texture that physicians and women wanted. Silicone held its own for augmentation of the breast for all purposes.

In 1990 a House committee chaired by Representative Ted Weiss held its first hearings on the safety of silicone implants and this quickly became a major media event. The claim was that the improved procedures still masked long-term major medical problems. By 1991 the first court case was resolved with findings that the silicone implants had caused immune system illnesses in patients. A $7.3 million damage claim was lodged against Dow Corning, the developer of the gel implant. A number of recipients of silicone breast implants then claimed to have developed a wide and divergent set of symptoms ranging from chronic fatigue, to rheumatoid arthritis (and other inflammatory illness of the joints), lupus, damage to the immune system, and scleroderma (a hardening of the skin and internal organs).

The debate about breast implants came to be one about to what degree the government would permit a woman to pass as whole and, therefore, as healthy. If she was missing a breast, went the argument, she would be "unhappy" about her body and would need augmentation surgery to make her happy. This was worth the risk. If she only wanted to be "happy" without having first suffered cancer that was not worth the risk. The reconstruction of the erotic, female body in the first instance was seen as a goal of reconstructive surgery; the construction of the erotic body in the latter was merely aesthetic surgery and a sign of false vanity.

Above: *Early illustration of mammaplasty by Jacques Joseph. J. Joseph,* Nasenplastik und sonstige Gesichtsplastik, *Leipzig 1931*
Below: *Even young girls had breast operations: In this case, Jacques Joseph (1865–1934) reduced a 15-year-old's sagging breasts. J. Joseph,* Nasenplastik und sonstige Gesichtsplastik, *Leipzig 1931*





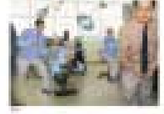


VII

THE WORLD'S MOST FAMOUS AESTHETIC SURGEONS

Interviews by
EVA KARCHER
and
RICHARD RUSHFIELD

"Beauty has to touch us and take our breath away"







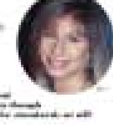
"Twice, I have been approached by persons who wanted me to make them look more feline."



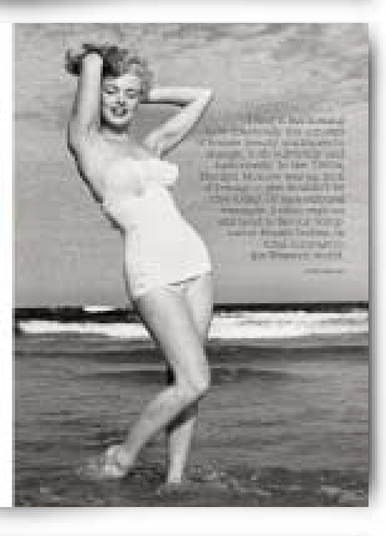
"One day, I was approached by a dark-skinned man of African descent. He showed me a photo of a pale-skinned Japanese man with a tiny nose and told me he wanted to look just like him. Obviously, I sent him straight to a psychologist."

About Beauty





Barbra Streisand is beautiful even though she doesn't fit the standards at all





IX

METHODS AND TECHNIQUES A—Z

Text by
EVA KARCHER
Photos by
BODENSEEKLINIK PROF. MANG
Illustrations by
BLUE BRAIN BELGIUM

THE BIG RULE

!

Beauty only manifests itself
in the unique flaws, the microscopic
irregularities of a face and a body.
Symmetrical features and sculptural
smoothness don't exist in nature.
You keep your body fit and healthy
through regular exercise.
The same applies to your face — it needs training.
After a facelift, you should ensure
that you don't lose your facial expressions
and characteristics!
Laugh, smile and enjoy life!



The golden rules for a successful aesthetic procedure

1.

2.

3.

4.



X

PLASTIC SURGERY IN THE MOVIES

Text by
JUERGEN MUELLER



market: in fact, I'd say it has changed the face of publishing." —*The Financial Times*, London

"As long as mankind has existed, it has worked on its beauty."

Javier de Benito, Barcelona, Spain's most famous aesthetic surgeon. Interview by Eva Karcher



What fascinates you most about being an aesthetic or cosmetic surgeon?
From a very young age, my dream was to become a doctor. I find it satisfying to help people. What fascinates me about my work as a plastic surgeon is that I can endow my patients with a higher quality of life, one they can experience every time they look in the mirror. When they are able to enjoy their appearance, their self-esteem increases and they become more attractive, even seductive. To increase people's overall happiness is the greatest pleasure of my work.

Which areas do you specialize in?
Foremostly aesthetic plastic surgery and breast reconstructions. I also have extensive experience with endoscopic brow lifting, face and neck lifting, blepharoplasty, which tightens the eyelids, and rhinoplasty, which reshapes the nose.

Do you regard yourself as an artist?
Yes. I think that much like an artist, a plastic surgeon needs to have a heightened sensibility for volume, proportions and dimensions. The outcome of an aesthetic surgical procedure is only successful if it is in harmony with the entire body.

What is your concept of beauty?
Beauty is something that causes a pleasant sensation when we see or touch it; our tasting, smelling and hearing faculties may or may not be stimulated. The experience of beauty can be triggered by a painting or a landscape for example, or a face or a body.

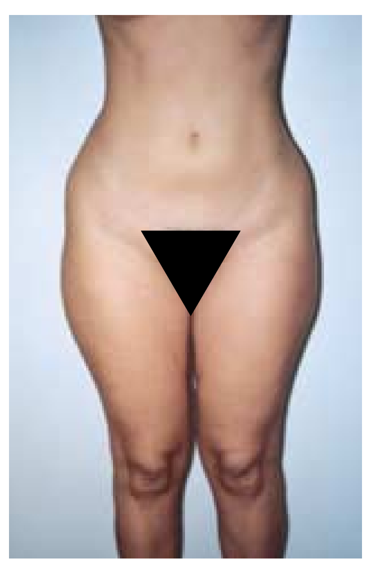
In art history, what is your favourite notion of beauty?
Art history has illustrated that the concept of beauty is an ever-evolving one, depending on time, location and also ethnicity. In the Rococo period, women powdered their faces white and men wore silver-colored, curly wigs. In Africa, some natives tattoo their bodies with scars, and nomadic tribes artificially enlarge their lips and earlobes. Women in the Western world get silicone injected into their lips. And just like the Masai pierce their noses and tongues with rings and needles, Europeans pierce all kinds of body parts. As long as mankind has existed, it has worked on its beauty—maybe in an effort to forget its mortality…

To you, who are the most beautiful woman and most beautiful man alive?
It's impossible for one single person to encapsulate all the different aspects of human beauty. My personal choice would be to combine the face of Michelle Pfeiffer with the eyes of Kristin Scott Thomas, with the body of Elle McPherson and the legs of Nicole Kidman. This virtual being would be the most beautiful woman in the world to me.

Do you regard yourself as attractive?
No, I don't think I'm very good-looking. But I'm fairly sophisticated, and I've got plenty of humor. And I've got qualities such as being able to sing and play the guitar. I also like to do sports. If these characteristics were mixed in a cocktail shaker, the result may well be quite attractive.

What does aging mean to you?
Aging is a biological process, one where a person ideally becomes more mature, more experienced and more understanding. The person should also develop a greater sense of responsibility and be able to better appreciate the smaller, minor aspects of everyday life. It is very important to anticipate the inevitable process of aging, to prepare for it in advance.

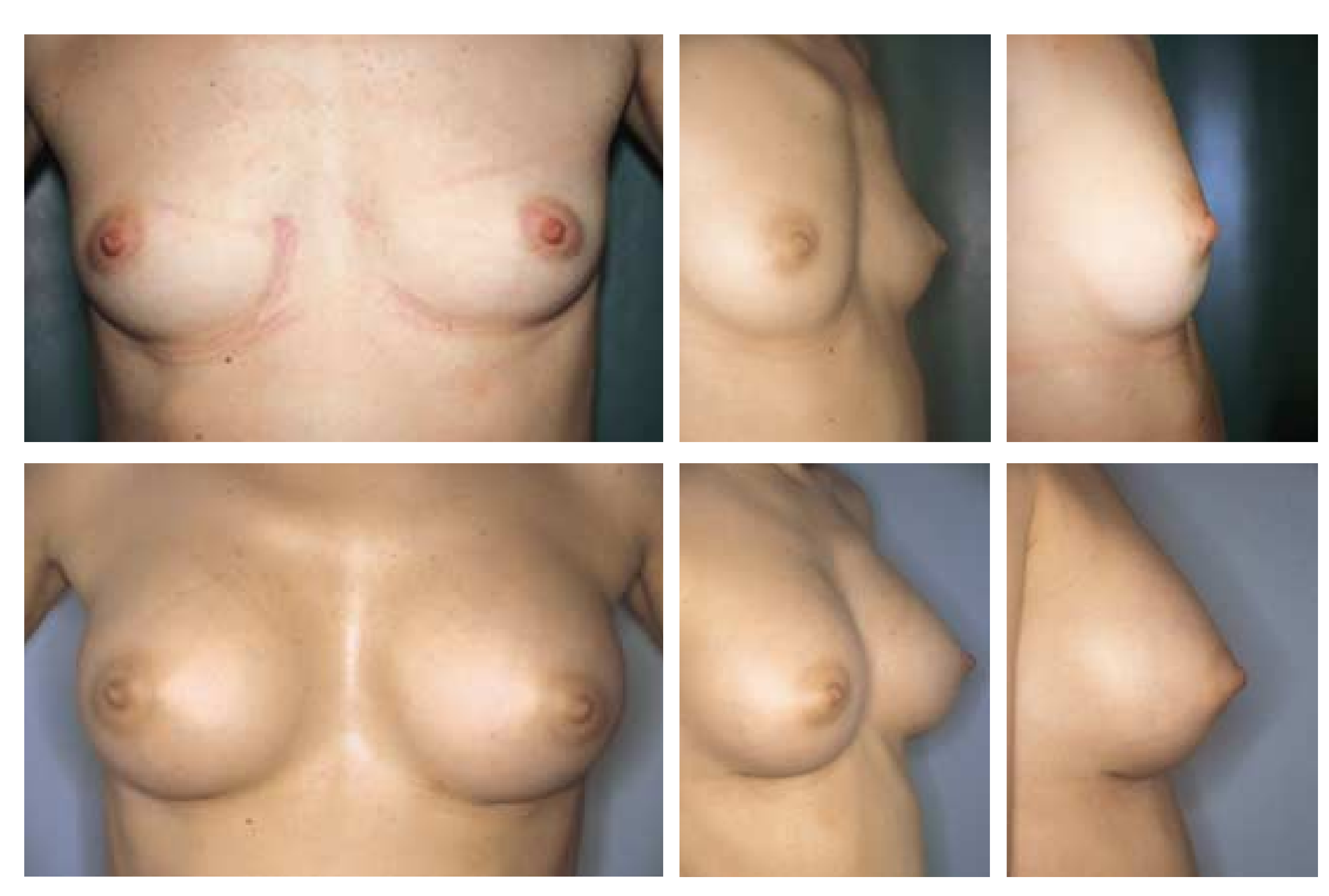
Are you afraid of getting older?
No. To be honest, I see it as an opportunity to enjoy my life more fully. Of course I will need to maintain the best possible physical condition. At our institute, we have established a department for this very purpose, dedicated exclusively to anti-aging. Thanks to genetic research, we are now able to analyse clients' hereditary factors that influence the aging process. We can then apply specific measures to prevent, delay or altogether avoid weaknesses and ailments.











Have you ever undergone cosmetic surgery yourself? If so, what was it for?
Yes, I had a hair transplant four years ago. And I think I will get my eyelids worked on one day.

Have you ever operated on your wife/partner and/or children? If so, why?
Both my wife and my daughter have benefited from having a plastic surgeon in the family. I find this perfectly normal.

Can you justify every operation and patient request, or is there a point when you refuse to do an operation?
No. Some people want the impossible, others want to redefine their personalities and escape reality, and others again want to eradicate flaws that only exist in their imagination. The first interview with the patient is crucial in this respect; as well as arriving at a diagnosis and suggesting a treatment, we also find out what the patient is expecting from the procedure.

What is the most unusual request for surgery you have encountered in your career?
A man once came to me for a nose job. He had already been operated on seven times, but none of the surgeons had truly understood what he wanted. This was to have a nose that looked exactly like the nose of Princess Caroline of Monaco!

What are your patients' reactions following surgery?
When they look into the mirror a few days after the operation, their reaction is usually quite positive. Sometimes they are a little apprehensive when they realize that their appearance has changed. Ultimately, their reactions depend on how well they understood the information they were given before the operation.

Could you name some of your more well-known patients?
Certainly not. The vow of secrecy is essential to the medical profession. I can only tell you what kinds of celebrities have been treated at our institute: actors, film and TV stars, politicians and famous sporting personalities.

Do you believe that beauty largely emanates from within?
There is an old saying claiming that "beauty is the mirror of the soul," but I don't believe it to be true. A person can be beautiful and at the same time depressed or even psychopathic. If somebody on the other hand is happy and feels good, this is reflected by the stance and energy they display. The greatest state of happiness would therefore be reached when beauty and well-being converge.

Do you think that beautiful people are happier and lead more fulfilled lives?
Already in the age of classical Antiquity, Socrates noted that beauty was the best letter of recommendation. This suggests that a good-looking person has an advantage when applying for jobs etc., and finds it easier to gain access to many kinds of events than an ugly person would. Lasting success and happiness, however, depend on other qualities and values.

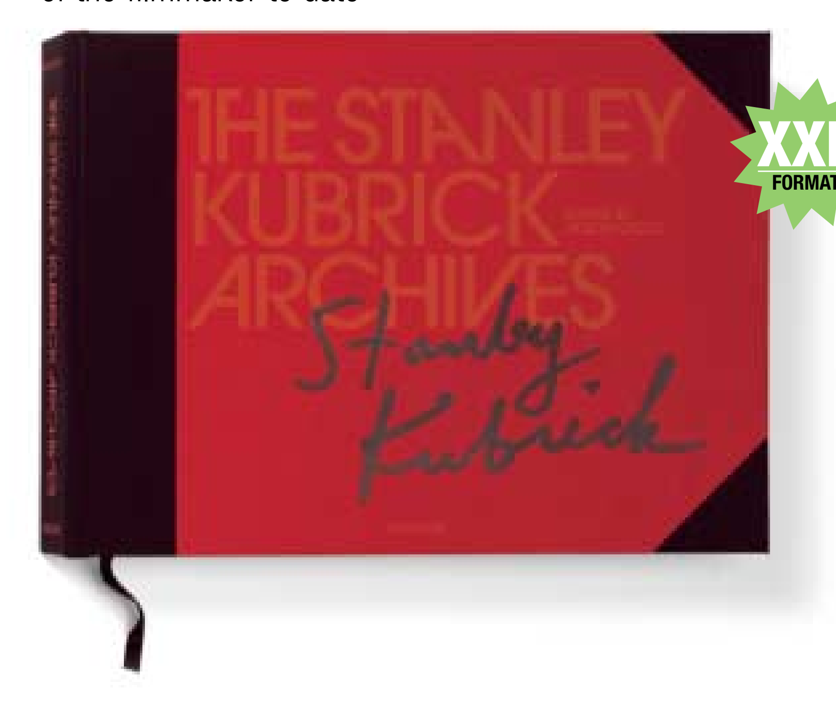
Do beautiful people have better sex?
See previous answer.

What does the future hold for cosmetic surgery?
I believe plastic surgery has a great future ahead of it, especially now that genetic research has opened the doors to a longer life. As our life expectancy is growing, we shouldn't only prepare our organism for a longer lifespan—our appearance should also match our vitality.

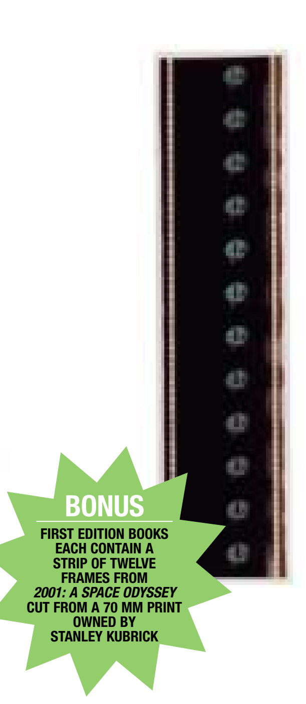
Opposite page, bottom: *These photographs show a female patient before and after her buttocks and upper thighs were operated on.*
© Private archive Dr. de Benito
Above: *This patient wanted the contours of her almost boyish body to be rounded—silicone implants have made it possible.*
© Private archive Dr. de Benito

Kubrick's universe

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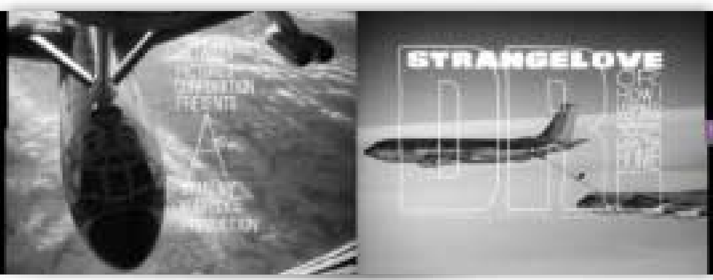
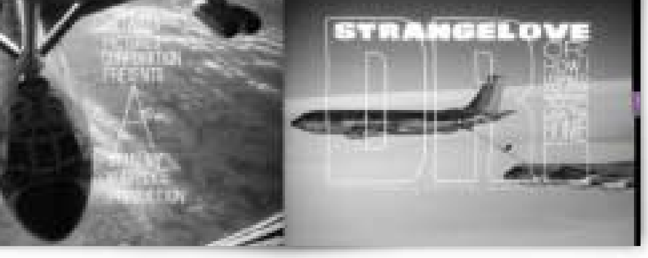
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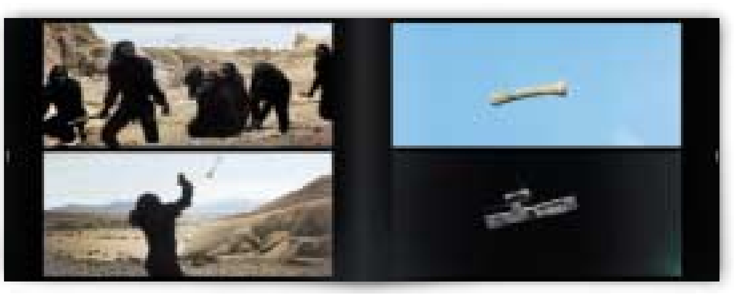
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Opposite: *Stanley Kubrick inside of HAL's logic center on the set of* 2001: A Space Odyssey

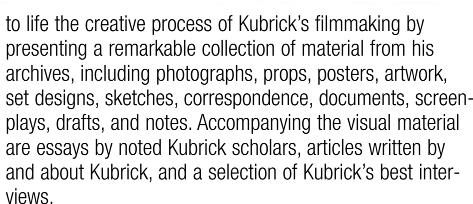













Part 1: The Films
In 1968, when Stanley Kubrick was asked to comment on the metaphysical significance of *2001: A Space Odyssey*, he replied: "It's not a message I ever intended to convey in words. *2001* is a nonverbal experience … I tried to create a visual experience, one that bypasses verbalized pigeonholing and directly penetrates the subconscious with an emotional and philosophic content." The philosophy behind Part 1 borrows from this line of thinking: from the opening sequence of *Killer's Kiss* to the final frames of *Eyes Wide Shut*, Kubrick's complete films are presented chronologically and wordlessly via a vast selection of frame enlargements. A completely nonverbal experience.

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The editor: **Alison Castle** received a BA in philosophy from Columbia University and an MA in photography and film from New York University (NYU/International Center of Photography masters program). Castle also edited TASCHEN's *Some Like it Hot*. She lives in Paris, home of the world's best cinemas.

Made in close cooperation with Kubrick's widow Christiane, her brother Jan Harlan (Kubrick's executive producer on his last four films), and the Stanley Kubrick Estate.

 "Another treat for you film fanatics." —*Buzz Magazine*, Cardiff, on *Movies of the 70s*



"Grandioser Streifzug durch das legendäre Filmgenre." —*TV Spielfilm,* Hamburg, on *Film Noir*



Top: *The War Room in* Dr. Strangelove *(1964)*
Bottom: *Malcolm McDowell as Alex in* A Clockwork Orange *(1971)*
Opposite page: Top: *Keir Dullea as Bowman in* 2001: A Space Odyssey *(1968)*
Bottom: *The masked ball in* Eyes Wide Shut *(1999)*

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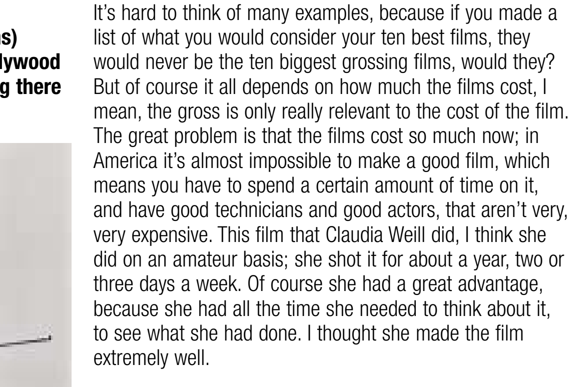
An interview with Stanley Kubrick

Vicente Molina Foix

The following interview took place at Stanley Kubrick's home in early 1980.

Although you have been making films and living in England for quite a long time, you're still considered an American director. Are the reasons for you living in the UK only personal or are they related to the fact that filmmaking in England is cheaper than in America?
If you're going to make films in English, there are three places which are centers of production, Los Angeles, New York, and London, and since I spend so much time in the preparations and the cutting of a film, I have to live in one of those production centers, otherwise I'd never be home, I'd always be away. New York is not as well equipped as London, and Hollywood is slightly better equipped, but given the choice to live between Hollywood and London, I just like London much more, it's a more interesting city and I like living here. I probably would like living in New York, but New York simply is not a practical place to try to make pictures other than location films; if you're talking about a studio picture like *The Shining* or *2001*, New York does not have big studio facilities or big set construction facilities. So England just seems the place to be.





But has your being in contact with a different reality and film industry had any influence on your work?
I don't think so. Because even living in America… if you live in New York, that is a completely different thing than living in Atlanta or Dallas or Minneapolis or the rest of the country. If you live in New York the most you can say is that you have a "New York sense of life." I think living in London I still have whatever American sense of life I would have living in New York. And certainly I have more sense of reality than living in Hollywood, which is the most unreal place. I read the *New York Times* every day, I read American magazines, I see American films, so I don't really feel that it makes any great difference to me. In fact, I don't feel that I'm not living in America. I don't feel isolated or cut off culturally in any way.

The other day you told me that you've always enjoyed going to the movies. Do you still go regularly?
I try to see every movie, I have projectors at home, so it's a little easier for me now; those pictures that I can borrow prints of I run at home, and those that I cannot, I go and see, but I try to see everything.

I would like to ask your preferences. What kind…?
I like good films. (Laughs.)

Would you agree with those (mainly Europeans) who after years of lavishing praise on the Hollywood film product now believe that good filmmaking there is virtually disappeared?
Well, certainly some of the most entertaining films have come from Hollywood. Whether if you made a list of the most important films which will go down in film history, those people will look at for a long time, whether the majority of those come from Hollywood, I'm not so sure. I rather doubt it. Some of them may.

Are you interested in the new paths or trends within current Hollywood production being tried by people like Coppola, Schrader, Spielberg, Scorsese, or De Palma?
I think one of the most interesting Hollywood films, well not Hollywood—American films—that I've seen in a long time is Claudia Weill's *Girlfriends*. That film, I thought, was one of the very rare American's films that I would compare with the serious, intelligent, sensitive writing and filmmaking that you find in the best directors in Europe. It wasn't a success, I don't know why; it should have been. Certainly I thought it as a wonderful film. It seemed to make no compromise to the inner truth of the story, you know, the theme and everything else.

So you obviously are not very keen on the, let's call it, "Hollywoodesque" kind of movie.
I wouldn't say "Hollywoodesque," but I think it's very hard to make a film that is both dramatically appealing to a wide audience and contains the kind of truth and perception which you associate with great literature. I suppose it's hard enough to do something like that even if you don't appeal to a wide audience… because films do cost a lost of money in the United States, people might be overtly concerned with appealing to a wide audience. Now, it should be possible to make something which is dramatically appealing and yet still not false. But it is difficult.

Do you know many examples of that?
It's hard to think of many examples, because if you made a list of what you would consider your ten best films, they would never be the ten biggest grossing films, would they? But of course it all depends on how much the films cost, I mean, the gross is only really relevant to the cost of the film. The great problem is that the films cost so much now; in America it's almost impossible to make a good film, which means you have to spend a certain amount of time on it, and have good technicians and good actors, that aren't very, very expensive. This film that Claudia Weill did, I think she did on an amateur basis; she shot it for about a year, two or three days a week. Of course she had a great advantage, because she had all the time she needed to think about it, to see what she had done. I thought she made the film extremely well.

Were you ever interested in the so-called "underground" American cinema, either in its politically-minded directors (Kramer, Di Antonio) or the more explicitly avant-garde New York names (Warhol, Anger, Mekas, Markopoulos)?
Well, I haven't really seen any good underground movies. I mean, one of the problems with movies is that it does require some degree of technical ability to keep the film from looking foolish. And most underground films are poorly made. But I wouldn't call, for instance, *Girlfriends* an underground movie, that was really just a low-budget professional film. I certainly haven't seen any underground films that I thought were important or particularly interesting. I mean, they are rather interesting in a way because people are doing things that no one would ever think of doing. But I couldn't say that they are very stimulating or important in creating new ideas that are going to be taken up by other people.

Left: *Kubrick with clapboard on the set of* A Clockwork Orange
Below: *Kubrick with Peter Sellers on the set of* Dr. Strangelove
Opposite: *On the set of* A Clockwork Orange's *Korova Milkbar*



Most of your films are based on novels. Do you find it easier to make a film taking literary material as basis?
There's one great advantage taking it from literary material, and that is that you have the opportunity of reading the story for the first time. I've never written an original screenplay myself, so I'm only theorizing as to what I think the effect

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would be, but I suppose that if you had an idea yourself that you liked and you developed, your sense of whether or not the story was interesting would be almost gone by the time you wrote it. And then at that point, to try to make it into a film you'd have to trust only your own first interest and instincts. The advantage of a story you can actually read is that you can remember what you felt about it the first time you read it; and that serves as a very useful yardstick on making the decisions that you have to make directing the film, because even with somebody else's story you become so familiar with it after a while that you can never really tell what it is going to seem like to somebody seeing the film for the first time. So at least you have that first impression of the story and your first ideas, which are very important.

All the novels you have adapted (Nabokov's *Lolita*, Fast's *Spartacus*, Thackeray's *Barry Lyndon,* King's *The Shining*, to name only some) are very different from one another. What attracts you to a book to want to make it into a movie?
First of all just some indefinable personal response to the story. It sounds overtly simple but it has something to do with the fact that you just like the story. Then, the next question is, does the story keep you excited and, if you think about it for two weeks, is it still exciting? When it gets past that point, the next question is really: is the novel translatable into a film? Because most novels, really, if they are good, aren't; it's something inherent about a good novel, either the scale of the story or the fact that the best novels tend to concern themselves with the inner life of the characters rather than with the external action. So there's always the risk of oversimplifying them when you try to crystallize the elements of the themes or the characters. So, okay, some novels probably will never be able to be made into good movies. But ley's say you now decide that it is possible to make a movie out of it; the next questions are: does it have cinematic possibilities? Will it be interesting to look at? Are there good parts for the actors? Will anybody else be interested in it when you've finished with it? Those are the thoughts that cross my mind. But mostly, I would say, a sense of personal excitement about the thing; the fact that you just fell in love with the story.

What did you especially like in Stephen King's *The Shining*?
Well, the novel was sent to me by John Calley, an executive with Warner Bros., and it is the only thing which was ever sent to me that I found good, or that I liked. Most things I read with the feeling that after about [a certain number] pages I'm going to put it down and think that I'm not going to waste my time. *The Shining* I found very compulsive reading, and I thought the plot, ideas, and structure were much more imaginative than anything I've ever read in the genre. It seemed to me one could make a wonderful movie out of it.

Did you know King's previous novels?
No. I had seen Carrie, the film, but I hadn't read any of his novels. I would say King's great ability is in plot construction. He doesn't seem to take great care in writing, I mean, the writing seems like if he writes it once, reads it, maybe writes it again, and sends it off to the publisher. He seems mostly concerned with invention, which I think he's very clear about.

But were you thinking of making a horror film before you got that novel?
No. When I'm making a film I have never had another film which I knew I wanted to do, I've never found two stories at the same time. About the only consideration I think I have when I read a book is that I wouldn't particularly like to do a film which was very much like another film that I've done. Other than that, I have no preconceived ideas about what my next film should be. I don't know now, for instance, what I'm going to do. I wish I did. It saves a lot of time.

In previous films, you have worked within the conventions of specific genres (science-fiction, thriller, war film, etc.). Were you attracted to The Shining because it gave you the opportunity to explore the laws of a new genre in your career?
About the only law that I think relates to the genre is that you should not try to explain, to find neat explanations for what happens, and that the object of the thing is to produce a sense of the uncanny. Freud in his essay on the uncanny wrote that the sense of the uncanny is the only emotion which is more powerfully expressed in art than in life, which I found very illuminating; it didn't help writing the screen-

its sleeve." —*Modern Painters,* London, on *Leonardo da Vinci*

A coffee-table book like a Stanley Kubrick film



play, but I think it's an interesting insight into the genre. And I read an essay by the great master H.P. Lovecraft where he said that you should never attempt to explain what happens, as long as what happens stimulates people's imagination, their sense of the uncanny, their sense of anxiety and fear. And as long as it doesn't, within itself, have any obvious inner contradictions, it is just a matter of, as it were, building on the imagination (imaginary ideas, surprises, etc.), working in this area of feeling. I think also that the ingeniousness of a story like this is something which the audience ultimately enjoys; they obviously wonder as the story goes on what's going to happen, and there's a great satisfaction when it's all over not having been able to have anticipated the major development of the story, and yet at the end not to feel that you have been fooled or swindled.

Top and bottom: *The replica hotel suite in* 2001: A Space Odyssey
Opposite: *Kubrick with Tom Cruise on the costume shop set of* Eyes Wide Shut

Who is Diane Johnson, who wrote the screenplay with you?
She's a very good novelist, she's published about five or six books. I was interested in one of the books and started to talk to her about it and then I learned that she also was teaching a course on the Gothic novel at Berkeley University in California. It just seemed that it would be interesting to work on the screenplay with her, which it was. This was her first screenplay.

There are quite a few changes in the film with respect to the novel. Several characters have been, in a good way, simplified, the supernatural and pseudo-psychological sides have been almost eliminated and even the basic horror element is reduced. All this is to me a great improvement to the novel. Were you trying to escape from the more conventional norms of the genre in order to build something different, although, of course, the film can still be seen by many as a pure horror movie?
You say that a lot of the horror was cut out of the book and I don't agree on that. As a matter of fact, other than the scene where the child sees the blood splashed all over the walls and when he hears the little noise in the big drainpipe when he's playing in the snow, I think there's more horror in the film than there is in the book. People have said that. In the book, for instance, nobody gets killed.

Yes, but you have eliminated all the comings and goings of the animal figures cut in the topiary garden….
That's all. When Halloran, the black cook, comes at the end, these topiary animals try to stop him, but that is the only thing lost from the book.

And you have also emphasized the relationship between the main characters and their sense of isolation in the hotel, Jack's frustration as a writer…. All these things certainly become crucial in the film and not so much in the book.
I think in the novel, King tries to put in too much of what I would call pseudo-character and pseudo-psychological clues, but certainly the essence of the character such as it is, that he puts in the novel, was retained. The only change is we made Wendy perhaps more believable as a mother and a wife. I would say the psychological dynamics of the story, even in the novel, are not really changed. When you said the characters are simplified, well, obviously, they become more clear, less cluttered; that's it, less cluttered better than simplified.

When I said simplified, I meant exactly that: clarified. From Jack's character, for instance, all the rather

"Practically everything I read about my life is grotesquely wrong. … But this stuff has been written and rewritten so often it takes on a life of its own."

—Stanley Kubrick

"Telling me to take a vacation from filmmaking is like telling a child to take a vacation from playing."

—Stanley Kubrick

cumbersome references to his family life have disappeared in the film, and that's for the better. I don't think the audience is likely to miss the many and self-consciously "heavy" pages King devotes to things like Jack's father's drinking problem or Wendy's mother. To me, all that is quite irrelevant.
There's the case of putting in too many psychological clues of trying to explain why Jack is the way he is, which is not really important.

Right. Reading the novel, I constantly felt he was trying to explain why all those horrible things happened, which I think is wrong, since the main force of the story lies in its ambiguity. At the same time, you have avoided the many references to Poe in the book, especially to his mask of the red death, and in fact, your film escapes completely Poe's influence and gets, I believe, much closer to Borges, particularly in its conclusion. To me, it's a major shift from the novel.
The most major shift is really the last thirty minutes of the film, because King's climax really only consisted of Jack confronting Danny, and Danny saying something like "you're not my father," and then Jack turns and goes down to the boiler and the hotel blows up. The most important thing that Diane Johnson and I did was to change the ending, to shift the emphasis along the lines you've just described. In terms of things like Jack's father and the family background, in the film a few clues almost do the same thing; when Wendy tells the doctor about how Jack broke Danny's arm, you can tell she's putting a very good face on the way she tells it, but you realize that something horrible must have happened. Or, for instance, when Ullman, the manager, asks Jack "How would your wife and son like it?" and you see a look in his eyes meaning he thinks "what an irrelevant question that is!" and then he smiles and just says "They'll love it." I mean, I think there are lots of little subtle points that give you at least subconsciously the same awareness that King works so hard to put in. Also I think that he was a little worried maybe about getting literary credentials for the novel; all his Poe quotes and "Red Death" things are all right but didn't seem necessary. He seemed too concerned about making it clear to everybody that this was a worthwhile genre of literature.

How do you normally work with the actors? Do you like to introduce their improvisations on the set?
Yes. I find that no matter how carefully you write a scene, when you rehearse it for the first time there always seems to be something completely different, and you realize that there are interesting ideas in the scene which you never thought of, or that ideas that you thought were interesting aren't. Or that the weight of the idea is unbalanced; something is too obvious or not clear enough, so I very often rewrite the scene with the rehearsal. I feel it's the way you can take the best advantage of both the abilities of the actors and even perhaps the weaknesses of the actors. If there's something they aren't doing, or it's pretty clear they can't do (I must say that's not true in *The Shining* because they were so great), you suddenly become aware of ideas and possibilities which just didn't occur to you. I've always been impressed reading that some directors sketch out the scenes and can actually find that it works. It may be some shortcoming of my screenplay, but I find that no matter how good it ever looks on paper, the minute you start in the actual set, with the actors, you're terribly aware of not taking the fullest advantage of what's possible if you actually stick to what you wrote. I also found that thinking of shots, or thinking of the way to shoot a scene before you've actually

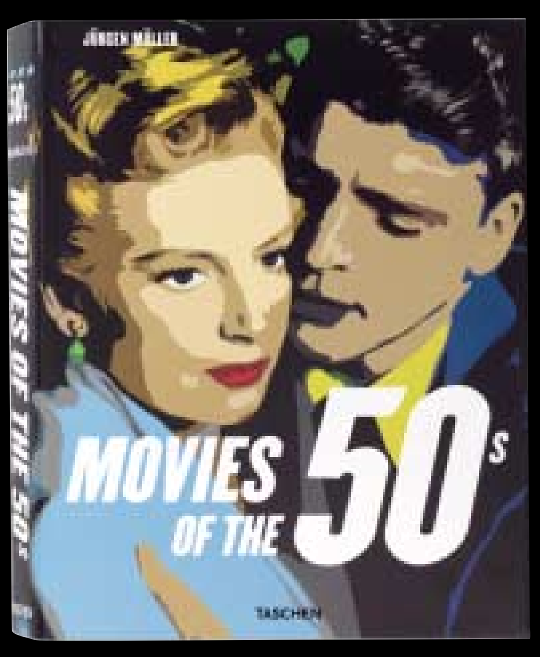


rehearsed it and got it to the point where something is actually happening that is worth putting on film, will frequently prevent you from really getting into the deepest possible result of the scene.

You always try to keep total control of every step taken in the making of a film. I feel curious about one or two aspects of this fastidious control. The first concerns the art direction of your films, and *The Shining* is particular. Do you intervene directly in this?
Well, yes. For example in this film, the art director, Roy Walker, went for a month all over America photographing hotels, apartments, things that could be used for reference. We must have photographed hundreds of places. Then, based on the photographs we liked, the draughtsmen drew up the working drawings from the photos, but keeping the scale exactly as it was, exactly what was there, not something like it. When the photographs were taken he stood there with a ruler, so that you could actually get a scale of everything, which is very important. Take something like the apartment they are living in at the beginning of the film, with very small rooms and the narrow corridors and that strange window in the boy's bedroom, about five feet high. Well, it's first of all silly to try to design something which everybody sees in real life and knows that looks slightly wrong. So, things like those apartments and their apartment inside the hotel, which is so ugly, with this sort of lack of design, the way things actually get built without architects, is also important to preserve. So those have to be carefully copied as well as the grander rooms, which are beautiful and where you want to preserve what the architect did.
Certainly, rather than have an art director try to design a hotel for this, which I think is almost impossible without it looking like a stage set or and opera set, it was necessary to have something real. I think also because in order to make people believe the story it's very important to place it in something that looks totally real, and to light it as if it were virtually a documentary film, with natural light coming from the light sources, rather than dramatic, phony lighting, which one normally sees in a horror film. I compare that with the way Kafka or Borges writes, you know, in a simple, non-baroque style, so that the fantastic is treated in a very everyday, ordinary way. And I think that in the sets it's very important they just be very real, and very uninteresting architecturally, because it just means there are more compositions and more corners to go around. But they must look real.
Every detail in those sets comes from photographs of real places very carefully copied. The exterior of the hotel is based on an existing hotel in Colorado, but the interiors are based on several different places, for example, the red toilet is a Frank Lloyd Wright designed toilet which the art director found in a hotel in Phoenix, Arizona. It's exactly like it, color and everything. Why try to design a toilet when you not only have a real toilet with all the proportions right, but an interesting toilet too?
If you are going to build sets, it's crucially important to leave the possibilities for simulating natural light. For instance, all of the chandeliers that were built had to be very specially wired, because each of those bulbs is a 1000-watt bulb, on lower voltage, so that it's bright, but it has a warm light. If you noticed, the color and everything else in the hotel is warm—well, that's by burning 1000-watt bulbs on lower voltage. The daylight coming through the windows was simulated by a 100-foot long translucent backing, thirty feet high, on the big sets, right? And there were about 750 1000-watt bulbs behind the backing, so that the soft light that comes in from the windows is like daylight; it was really like an artificial sky. So that in the daytime it looks real. Considerations like that have to be thought of very early on, because they are really part of the making of the sets; the lighting has to be integrated very early on in the design of the set.

Are you already thinking of a new project?
No, I'm anxiously awaiting getting an idea.

From film noir to nouvelle vague: a decade of contrasts



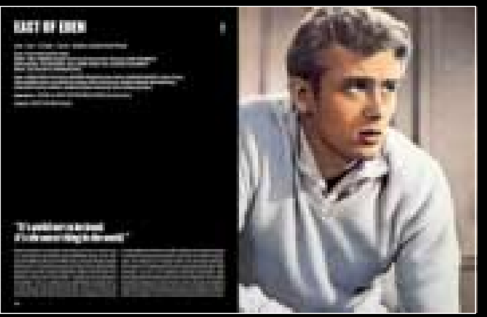
"...the selected films are spot on, providing an exceptional overview. Visually, TASCHEN maintains its impeccable standards with a gorgeous array of stills." —*Empire*, London, on *Movies of the 70s*













At a time when people were terrified of UFOs and Communism, the movie industry was busy producing movies that ranged from film noir to suspense to grandiose musicals; apparently the paranoid public in the 1950s craved family entertainment and dark, brooding pictures in equal doses. The result is a decade's worth of truly monumental cinema, from Hitchcock masterpieces (*Vertigo, Psycho, Rear Window*) to comedy classics (Tati's *Mr. Hulot's Holiday*, Billy Wilder's *Some Like it Hot*) to groundbreaking nouvelle vague films (Godard's *Breathless*, Truffaut's *The Four Hundred Blows*) and profound, innovative dramas such as Antonioni's *L'Avventura*, Fellini's *La Strada*, John Huston's *Misfits*, and Kubrick's *Paths of Glory*. Though censorship kept sex safely off-screen, sexy stars such as James Dean, Marlon Brando, and Marilyn Monroe provided plenty of heat in *Rebel Without a Cause*, *A Streetcar Named Desire*, and *Gentlemen Prefer Blondes* respectively. This survey of the most important films of the 1950s covers all the wholesome, subversive, artistic, thrilling, and mysterious trends in cinema worldwide.

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The editor: **Jürgen Müller** studied art history in Bochum, Paris, Pisa, and Amsterdam. He has worked as an art critic, a curator of numerous exhibitions, a visiting professor at various universities, and has published books and numerous articles on cinema and art history. Currently he holds the chair of art history at the University of Dresden, where he lives. Müiler is the series editor for TASCHEN's *Movies* decade titles.

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Jürgen Müller / Flexi-cover, format:
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- HIGH NOON
- SINGIN' IN THE RAIN
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- ON THE WATERFRONT
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- THE CAINE MUTINY

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- KISS ME DEADLY
- ALL THAT HEAVEN ALLOWS
- RIFIFI
- EAST OF EDEN

1956
- FORBIDDEN PLANET
- INVASION OF THE BODY SNATCHERS
- MOBY DICK
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- THE TEN COMMANDMENTS

1957
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- THE BRIDGE ON THE RIVER KWAI
- JAILHOUSE ROCK
- THE INCREDIBLE SHRINKING MAN
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- VERTIGO
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- IT HAPPENED IN BROAD DAYLIGHT

1959
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- HIROSHIMA, MON AMOUR
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- SOME LIKE IT HOT
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- LOOK BACK IN ANGER

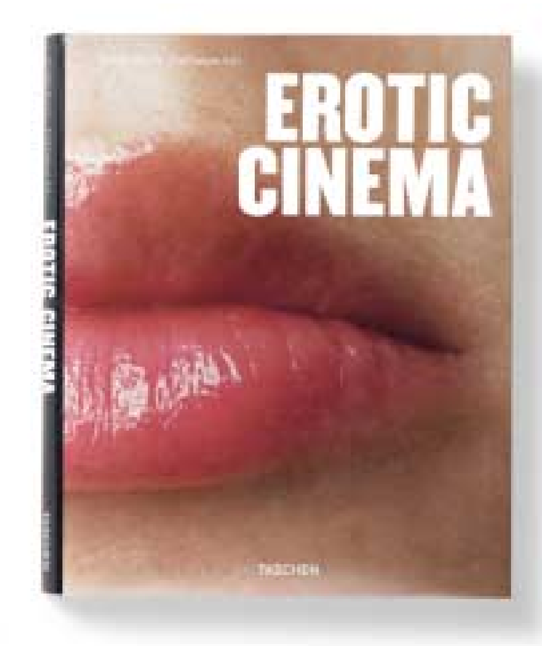
1960
- THE MISFITS
- ZAZIE
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- L'AVVENTURA
- PSYCHO
- SATURDAY NIGHT AND SUNDAY MORNING
- ROCCO AND HIS BROTHERS
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Sex in the movies



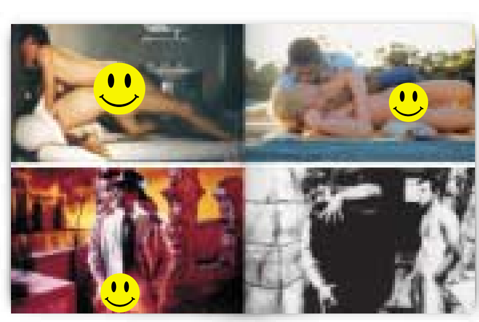
"Sexuality is limited by taboos and the domain of eroticism is that of the transgression of these taboos."

—Georges Bataille

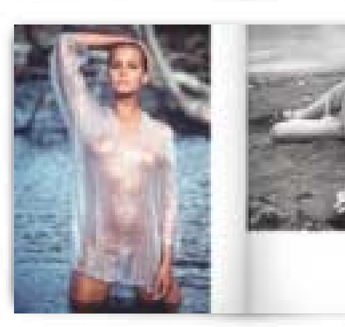
The actual book is completely smiley-free.













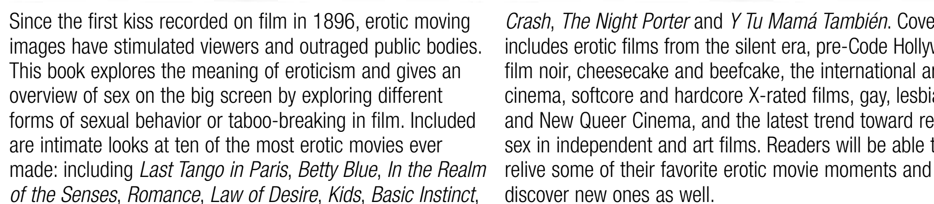
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Since the first kiss recorded on film in 1896, erotic moving images have stimulated viewers and outraged public bodies. This book explores the meaning of eroticism and gives an overview of sex on the big screen by exploring different forms of sexual behavior or taboo-breaking in film. Included are intimate looks at ten of the most erotic movies ever made: including *Last Tango in Paris*, *Betty Blue*, *In the Realm of the Senses*, *Romance*, *Law of Desire*, *Kids*, *Basic Instinct*, *Crash*, *The Night Porter* and *Y Tu Mamá También*. Coverage includes erotic films from the silent era, pre-Code Hollywood, film noir, cheesecake and beefcake, the international art cinema, softcore and hardcore X-rated films, gay, lesbian, and New Queer Cinema, and the latest trend toward real sex in independent and art films. Readers will be able to relive some of their favorite erotic movie moments and discover new ones as well.

The author: **Douglas Keesey** was educated at U.C. Berkeley (B.A.) and Princeton (Ph.D.). He has published books on Don DeLillo (Twayne), along with essays on Thomas Pynchon, James Dickey, Stephen King and Peter Weir. He is a professor of film and literature at California Polytechnic State University. Keesey is also the author of TASCHEN's *Paul Verhoeven*.

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 "*Movies of the 60s* is a pleasure to spend time with, like a good friend or a

Mann of many faces

"I immerse myself in a film the way an actor locates himself in a character." —*Michael Mann*





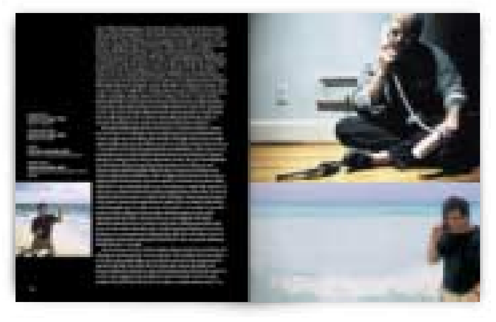
Michael Mann on the set of Ali, *2001*
Photo © Sony Entertainment/Columbia Pictures





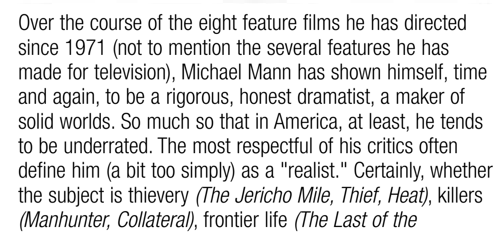






MICHAEL MANN
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Over the course of the eight feature films he has directed since 1971 (not to mention the several features he has made for television), Michael Mann has shown himself, time and again, to be a rigorous, honest dramatist, a maker of solid worlds. So much so that in America, at least, he tends to be underrated. The most respectful of his critics often define him (a bit too simply) as a "realist." Certainly, whether the subject is thievery *(The Jericho Mile, Thief, Heat)*, killers *(Manhunter, Collateral)*, frontier life *(The Last of the Mohicans)*, the nuanced struggle between the news media and corporate money *(The Insider)*, or that of a celebrated athlete looking to find his life's meaning in a world of bigotry *(Ali)*, Mann seeks authenticity above all. Whatever suspense, entertainment value, and emotional or philosophical insight his work may yield rises from a truthfully imagined, painstakingly observed set of human beings and their warring intentions.

Made with full access to Michael Mann's archives!

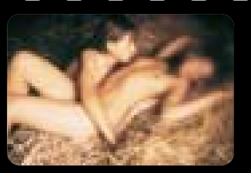
The author: **F.X. Feeney** is a screenwriter and critic based in Los Angeles. His film credits include *The Big Brass Ring*, based on a story by Orson Welles, and *Frankenstein Unbound*, directed by Roger Corman, whilst his reviews have appeared in L.A. Weekly and other publications. F.X. is also the author of the upcoming TASCHEN book *Roman Polanski: The Complete Films*.







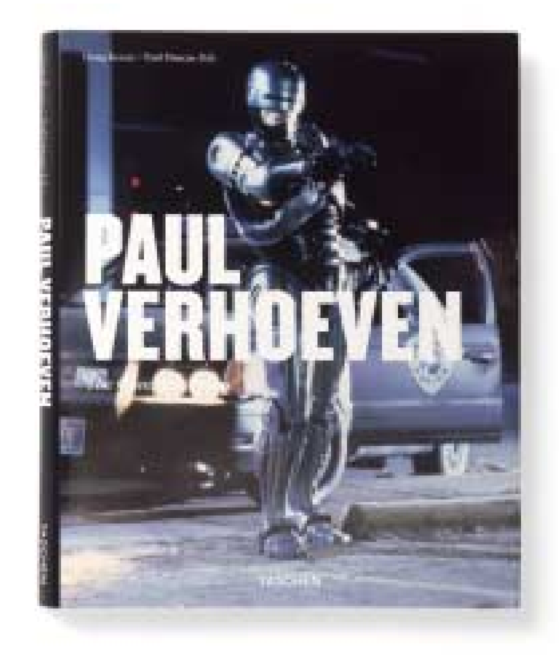






great movie." —*Empire Magazine*, Sydney, on *Movies of the 60s*

Visceral thrills and titillating chills





Paul Verhoeven on the set of Showgirls, *1995*
Photo © Carolco Pictures/Chargeurs

"As a director, my goal is to be completely open. Just look at how I portray sex in my films. They're considered shocking and obscene because I like to carefully examine human sexuality. It has to be realistic." —Paul Verhoeven











PAUL VERHOEVEN
Douglas Keesey / Ed. Paul Duncan / Flexi-cover, format: 19.6 x 24.5 cm (7.7 x 9.6 in.), 192 pp.
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Known for always pushing the envelope when it comes to showing sex and violence on screen, Paul Verhoeven has directed controversial films in several genres, including the erotic thriller *(Basic Instinct)*, melodrama (*Showgirls*) and science fiction *(RoboCop, Total Recall, Starship Troopers, Hollow Man)*. However, even before going to Hollywood, Verhoeven had been a *succès de scandale* in his native Netherlands, where he directed a war saga *(Soldier of Orange)*, a medieval epic *(Flesh+Blood)*, a psychosexual thriller *(The Fourth Man)* and a sex comedy *(Turkish Delight*, which was voted 'Best Dutch Film of the Century' at the Netherlands Film Festival). Verhoeven has shown that visceral thrills can be thought-provoking, challenging our received notions of heroism, patriotism, and eroticism. He has created some of the most courageous and contentious films of recent years.

Made with full access to Paul Verhoeven's archives!
The author: **Douglas Keesey** was educated at U.C. Berkeley (B.A.) and Princeton (Ph.D.). He has published books on Don DeLillo (Twayne), along with essays on Thomas Pynchon, James Dickey, Stephen King and Peter Weir. He is a professor of film and literature at California Polytechnic State University. Keesey is also the author of TASCHEN's *Erotic Cinema*.



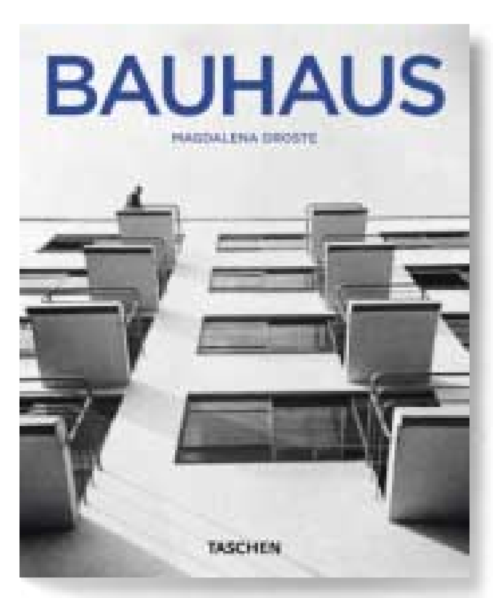


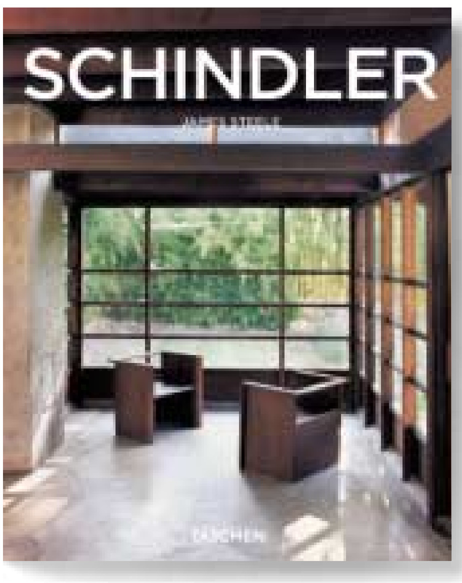


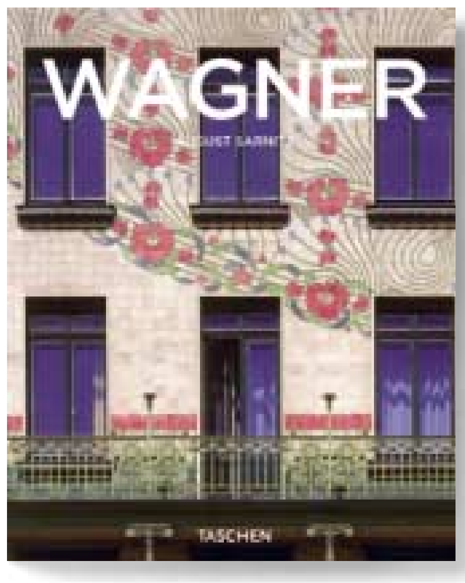

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BAUHAUS
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Founded in Weimar in 1919, the Bauhaus school developed a revolutionary approach that fused fine art with craftsmanship and engineering in everything from architecture to furniture, typography, and even theater. Originally headed by Walter Gropius, the Bauhaus counted among its members artists and architects such as Paul Klee, Lyonel Feininger, Wassily Kandinsky, László Moholy-Nagy, and Marcel Breuer. In 1930, Ludwig Mies van der Rohe took over as the director, but soon after, in 1933, the Nazi government shut down the school. During its fourteen years of existence, Bauhaus managed to change the faces of art, architecture, and industrial design forever and is still hugely influential today.

The author: **Magdalena Droste** has held the chair of art history at the Brandenburg University of Technology in Cottbus, Germany, since 1997. She has widely published and researched on art and artists, with an emphasis on Bauhaus and design history of the 20th century.

SCHINDLER
"The sense for the perception of architecture is not the eyes—but living." —*R.M. Schindler*
Hailing from Vienna, Rudolf Michael Schindler (1887–1953), like his colleague Richard Neutra, emigrated to the US and applied his International Style techniques to the movement that would come to be known as California Modernism. Influenced by the work of Frank Lloyd Wright and taking cues from spatial notions found in cubism, he developed a singular style characterized by geometrical shapes, bold lines, and association of materials such as wood and concrete, as seen in his own Hollywood home (built in 1921–22) and the house he designed for P.M. Lovell in Newport Beach (1922–26).

The author: **James Steele** practiced architecture in Philadelphia for a decade, taught at the King Faisal University in the Kingdom of Saudi Arabia from 1983–1989, and currently teaches at the University of Southern California. He has written several books on Los Angeles as well as various aspects of its architecture.

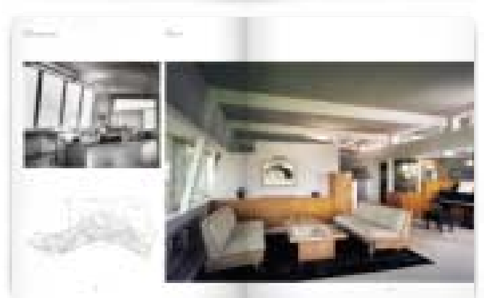
WAGNER
The pioneer of Viennese Modernism
One of Austria's most influential architects, Otto Wagner (1841–1918) played a key role in modernizing urban architecture. Forming an approach described as structural rationalism, Wagner pioneered use of materials such as glass, steel, and especially aluminum. He was associated with the Viennese Seccession, a group of artists and designers headed by Gustav Klimt that initiated a departure from the conservative style of the Viennese Künstlerhaus. Among Wagner's most important buildings are the Vienna Postsparkassenamt (Postal Savings building) and the Steinhof Church.

The author: **August Sarnitz** is an architect and professor of architectural history and theory at the Vienna Academy of Fine Arts. He has published on the subject of 20th century architecture and exile-architecture in the United States and New Zealand, including books on Rudolf M. Schindler, Lois Welzenbacher, Ernst Lichtblau, Ernst Plischke, and Adolf Loos.













The mechanics of lightness

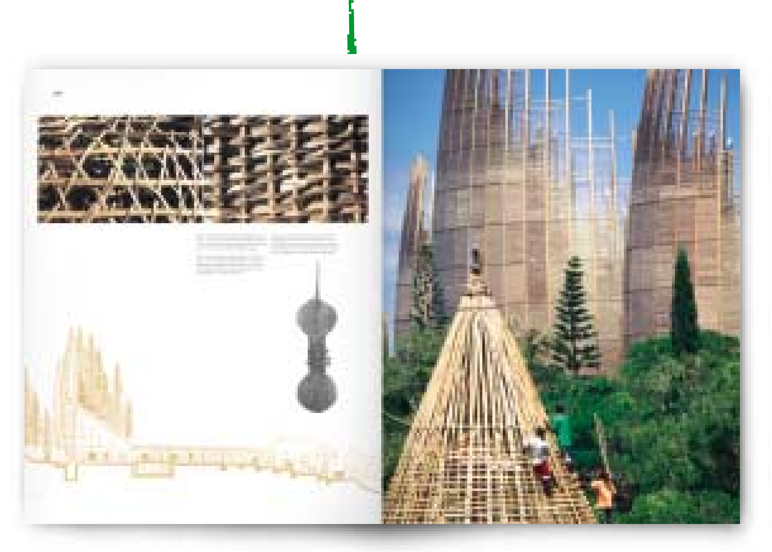
The Italian virtuoso’s works to date

Opposite: *Jean-Marie Tjibaou Cultural Center, Nouméa, New Caledonia. © RPBW, photo: John Gollings.*



RENZO PIANO BUILDING WORKSHOP. WORKS 1966–2004
Philip Jodidio / Hardcover, **XXL-format**: 30.8 x 39 cm (12.1 x 15.3 in.), 528 pp.

ONLY € 99.99 / $ 125 / £ 69.99 ¥ 15.000



“The array of buildings by Renzo Piano is staggering in scope and comprehensive in the diversity of scale, material, and form. He is truly an architect whose sensibilities represent the widest range of this and earlier centuries.” Such was the description of Renzo Piano given in the Pritzker Prize jury citation as it bestowed the prestigious award on him in 1998. Whereas some architects have a signature style, what sets Piano apart is that he seeks simply to apply a coherent set of ideas to new projects in extraordinarily different ways. “One of the great beauties of architecture is that, each time, it is like life starting all over again,” Piano says. “Like a movie director doing a love story, a Western, or a murder mystery, a new world confronts an architect with each project.” This explains why it takes more than a superficial glance to recognize Piano’s fingerprints on such various projects as the Pompidou Center in Paris (1971–77), the Kansai airport in Osaka, Japan (1988–94), and the Tjibaou Cultural Center in Nouméa, New Caledonia (1988–1994). This stunning monograph, illustrated with photographs, sketches, and plans, covers Piano’s career to date. Also included are sneak peeks at Piano’s current projects, such as the New York Times Tower, a 52-story skyscraper to be built in Times Square, and the 66-story London Bridge Tower, which is set to be Europe’s tallest building.

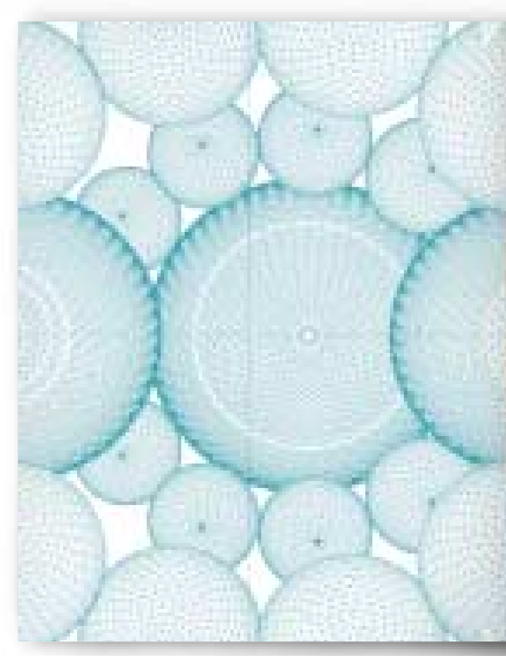
The author: **Philip Jodidio** studied art history and economics at Harvard University, and was Editor-in-Chief of the French art journal *Connaissance des Arts* for over two decades. He has published numerous articles and books, including TASCHEN’s *Architecture Now!* series, *Building a New Millennium*, and monographs on *Tadao Ando, Norman Foster*, *Richard Meier*, and *Alvaro Siza*.

 “The most entertaining architecture book TASCHEN has pub-

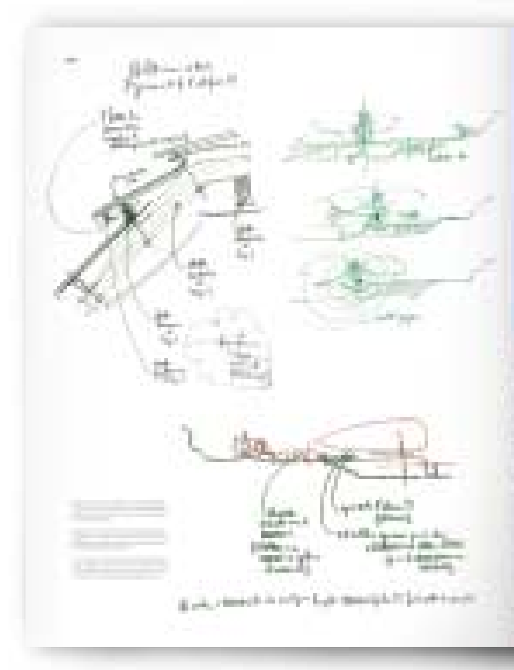


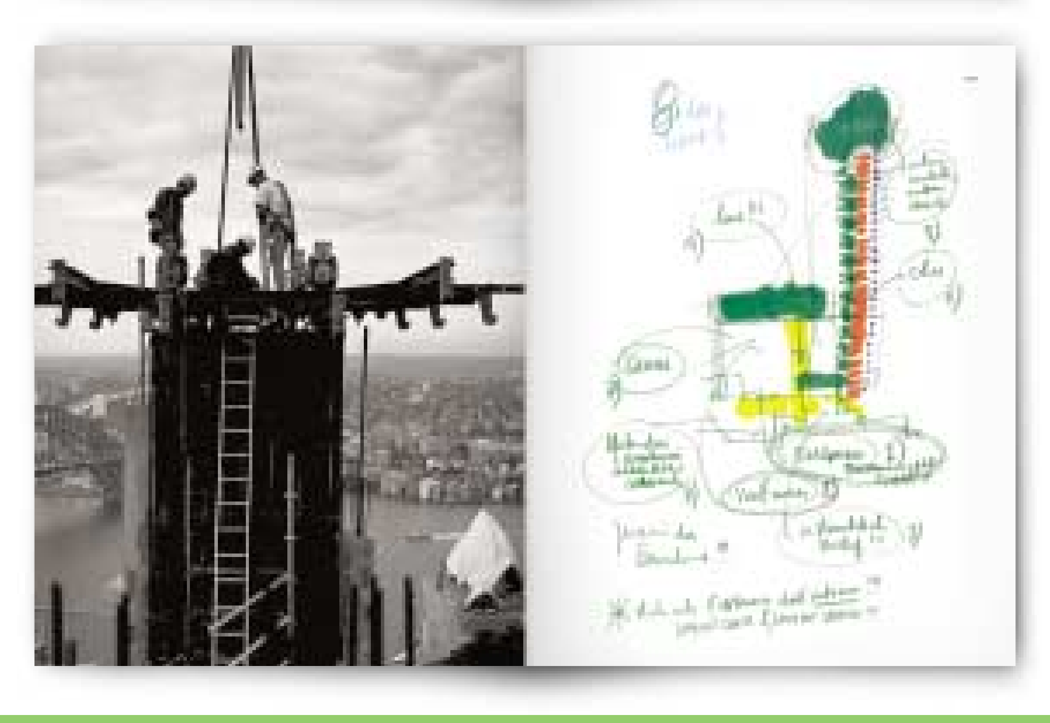
lished, we see the myth that modern architects like living in grand





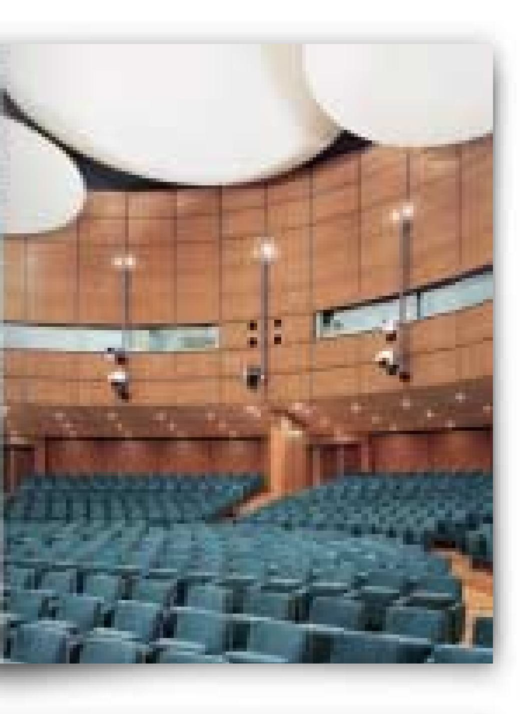






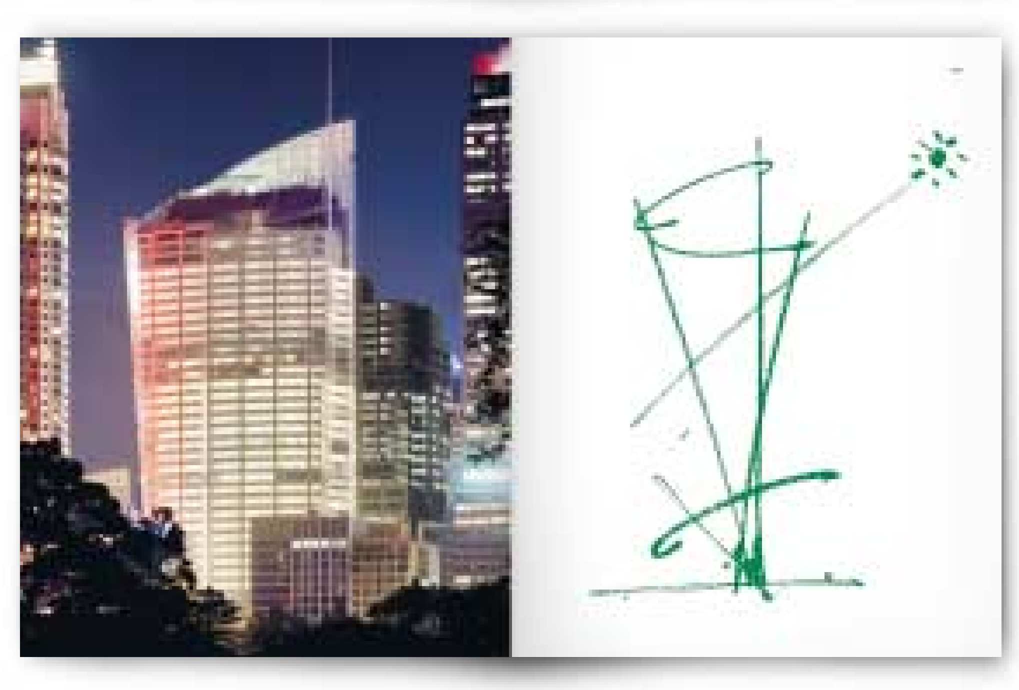


 old houses firmly laid to rest." —*Lounge Magazine*, Stockholm, on *100 Houses for 100 Architects*

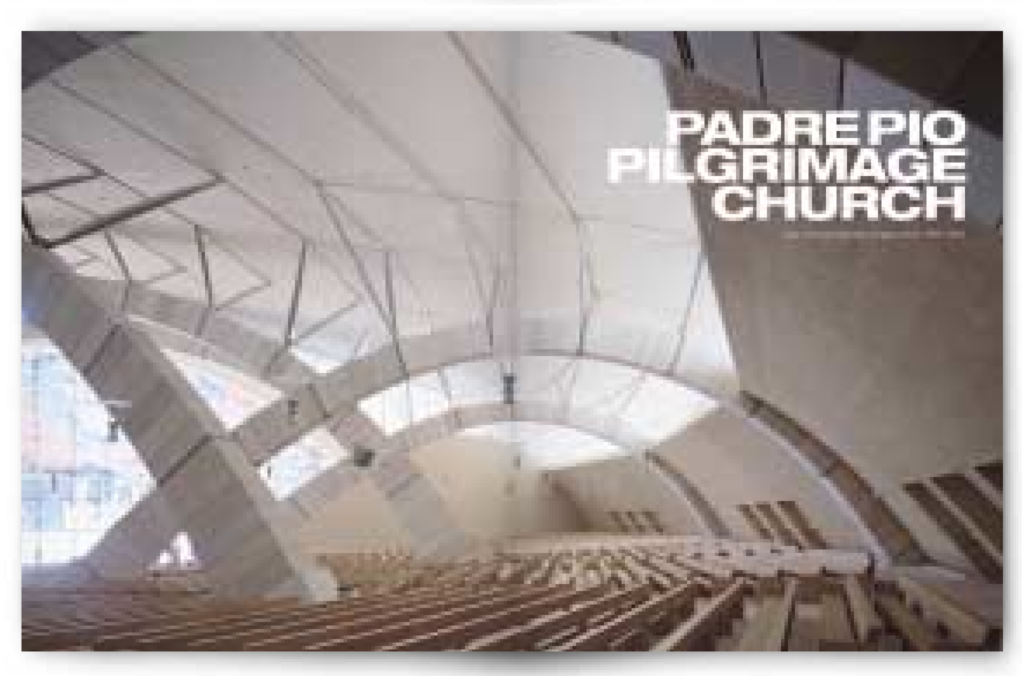








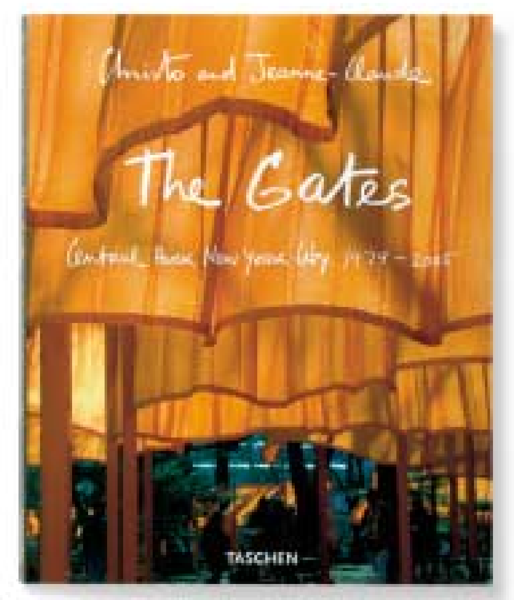




"...De la vitamine pure pour l'imagination." —*AD France*, Paris, on *Architecture Now! Vol. 3*

Saffron in the city

A colossal installation in New York's Central Park



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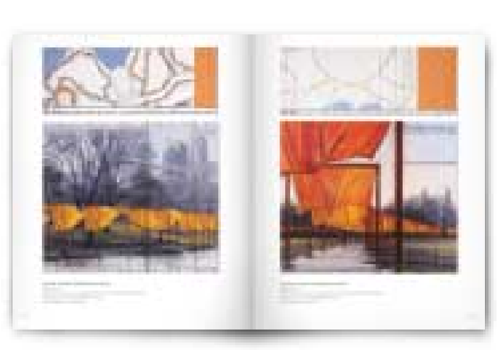
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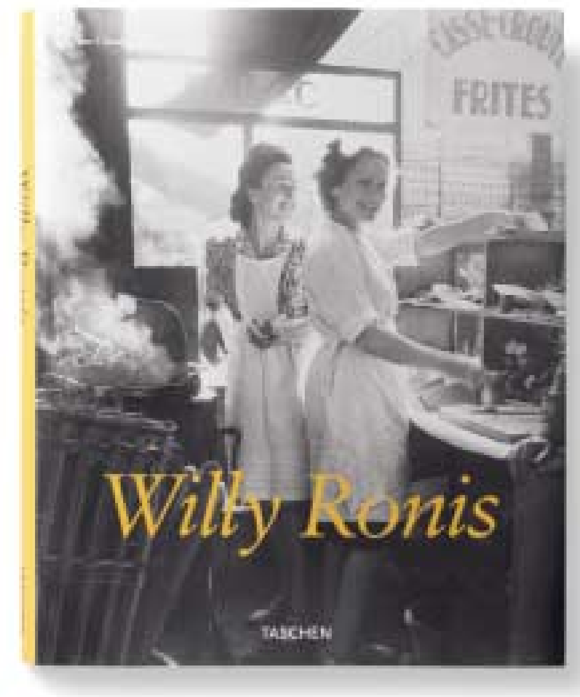
In February 2005 Christo and Jeanne-Claude completed a monumental work of art in New York City's Central Park. First conceived in 1979 but rejected by New York City government in 1981, the project, featuring 7500 16-foot-high vinyl gates lining the park's paths from which hang from saffron-colored fabric panels, was finally approved in 2003. Seen from the buildings surrounding the park, The Gates looked like a golden, flowing river, while those walking through them experienced the ambience of a fluid, golden ceiling. Financed entirely by the artists through their C.V.J. Corporation, The Gates were fabricated and assembled in local factories and installed by local workers, thus providing employment for thousands of New York City residents. Unrolled on February 12, "Flowering Day," The Gates remained in place for sixteen days, after which they were disassembled and the materials recycled. The installation was free for all visitors, who continued to use Central Park during the whole process. This book, which documents the entire project from its beginnings in 1979 to its completion in 2005, is the perfect souvenir for those who want to remember this ephemeral work of art.

The authors/photographers: **Wolfgang Volz** has been working with Christo and Jeanne-Claude since 1972. He was the technical director for the projects *Wrapped Reichstag*, *Wrapped Trees* and the installation *The Wall*. He is also responsible for the photography of Christo and Jeanne-Claude's works. This close collaboration has resulted in many books and more than 300 exhibitions in museums and galleries around the world. Wolfgang Volz and his wife and partner, **Sylvia Volz**, live and work in Düsseldorf, Germany. **Anne L. Strauss** is Assistant Curator at the Metropolitan Museum of Art, New York. She curated the show *Christo and Jeanne-Claude: On the Way to The Gates* in 2004.

 "*Doisneau* by Jean-Claude Gautrand is the perfect reminder of

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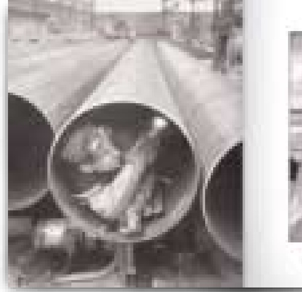
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Jean-Claude Gautrand / Agence Rapho / Flexi-cover,
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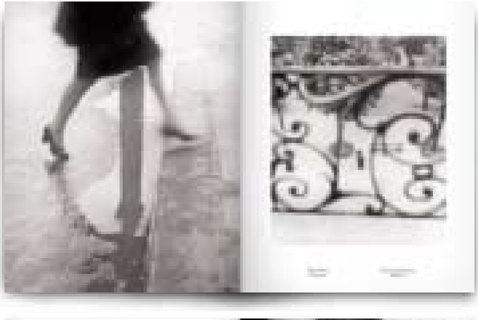
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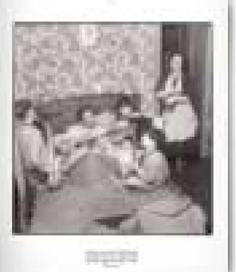
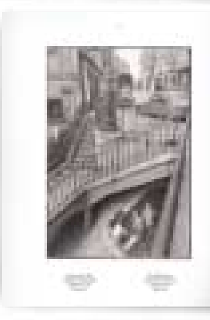
Produced in close cooperation with Willy Ronis and featuring images from his archives, this book traces the career of one of France's most remarkable photographers, to whom, along with Doisneau, Cartier-Bresson, and Brassaï, we owe our romantic vision of France. In Ronis's photos of Paris, the city is inseparable from the working class men, women, and children who inhabit its streets and cafés. He once described his approach to photography in five words: "patience, thinking, chance, form, and time." Working with available light, Ronis sought to capture the fleeting moments of everyday life, and his body of work documents, with timeless beauty and grace, the feel of French life in the 20th century. Today, at age 94 and still working, he is a living legend.

The author: **Jean-Claude Gautrand** is one of France's most distinguished experts on photography. An active photographer, journalist, and critic, with numerous publications, he recently authored TASCHEN's *Doisneau* and *Brassaï*.









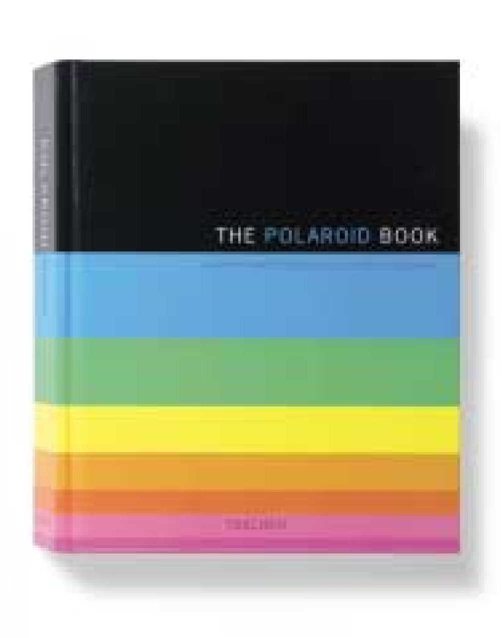

the city's timeless charms." —*InStyle*, London, on *Doisneau*

Opposite: *Peter Beard, Iman, 1987*
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The author: **Barbara Hitchcock** is the director of cultural affairs for the Polaroid Corporation in Waltham, Massachusetts. She acquires fine art photographs for Polaroid and is responsible for managing its traveling exhibitions and multi-million dollar art collections. She has been the curator of several national exhibitions and currently serves on the Photography Collection Committee of Harvard University Art Museums, Cambridge.

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lection dédiée aux maîtres de la photographie n'échappe pas à cette règle." *—Photo, Paris*



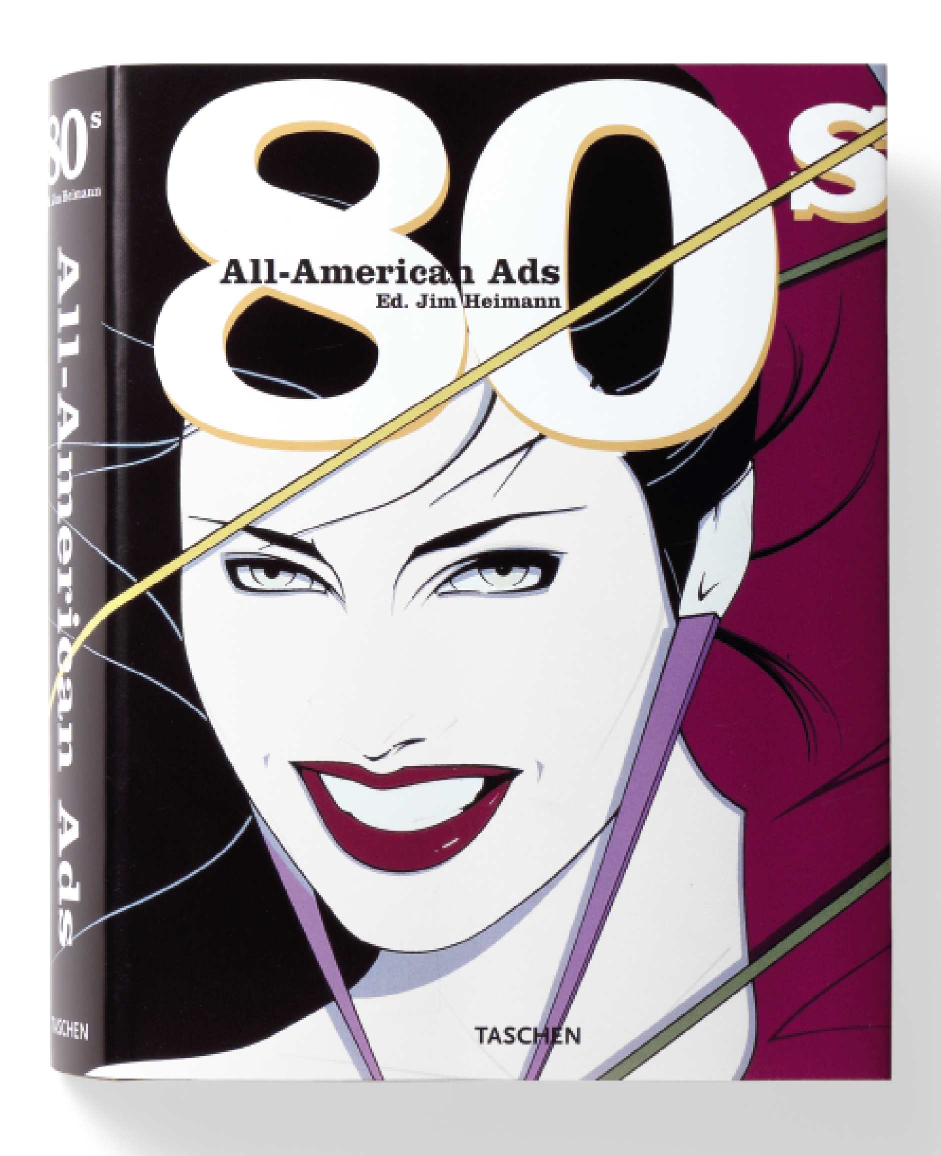




ALL-AMERICAN ADS OF THE 80s

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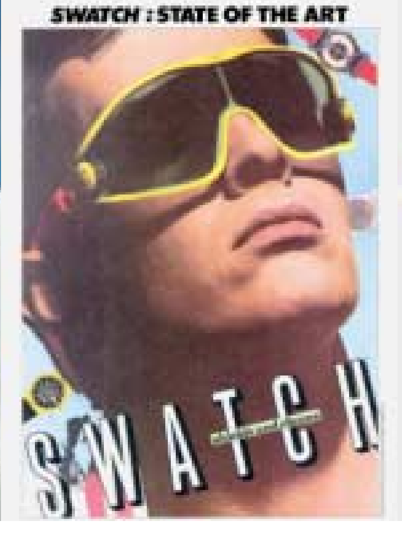
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With the cold war ebbing, crime and inflation at record levels, and movie star-turned-President Ronald Reagan launching a Star Wars of his own, the 1980s did not seem likely to become one of the most outrageous, flamboyant, and prosperous decades of the 20th century. The "greed is good" mantra on Wall Street spawned the power-dressing, exercise-obsessed "Me Generation" of Yuppies—high on cash, cocaine, and Calvins. The art world enjoyed the influx of capital; computers and video games ruled in the office and at home; and the Rubik's Cube craze swept the nation. Leg warmers were big, shoulder pads were bigger and hair was biggest of all. Whether your heart warms nostalgically at the memory of E.T., marathon Trivial Pursuit sessions, and The Cosby Show; if you think Knight Rider, Alf, and break dancing are totally awesome; or Tiffany, baggy acid wash jeans, and Cabbage Patch Kids make you wanna scream, "gag me with a spoon," this book's for you. To all those who still hear the echoes of "I want my MTV": *All-American Ads of the 80s* will leave you ready to reach out and touch someone. So just do it!

The editor: **Jim Heimann** is a resident of Los Angeles, a graphic designer, writer, historian, and instructor at Art Center College of Design in Pasadena, California. He is the author of numerous books on architecture, popular culture, and Hollywood history, and serves as a consultant to the entertainment industry.

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published by TASCHEN." *—The Toronto Star,* Toronto, on the *All-American Ads* series

Opposite: *Karim Rashid,* Mutablobs. *2004*

Aesthetic spiritualism in the digital age



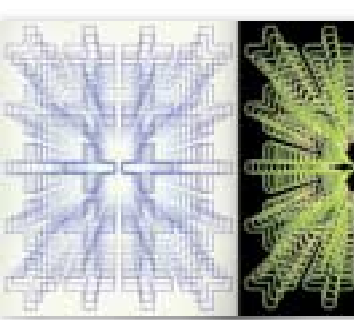
"Ornamentation is a modus operandi for communication, for providing dimension, texture, pattern, depth, and spirit."

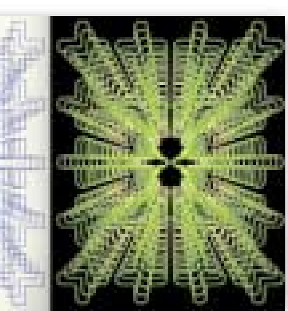
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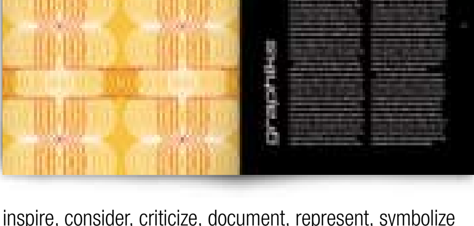














Exploring computer graphics in the use of two- and three-dimensional decoration is the aim of this project by designer Karim Rashid. Divided into five parts by theme (SYMBOLIK, IKONIK, GRAPHIK, OPTIKAL, and INFOSTETHIK), *Digipop* showcases Rashid's colorful, geometrical patterns both as simple designs and as applied to three-dimensional objects such as clothing, figures, and abstract shapes. Created over the last ten years for architectural products, objects, art shows, and gallery and museum installations, these designs, graphics, and icons are meant, says Rashid, "to suggest, inspire, consider, criticize, document, represent, symbolize and energize the worlds of the decorative, from objects to fashion, textile, and space."

The artist: **Karim Rashid** is a leading figure in the fields of product and interior design, fashion, furniture, lighting, and art. He is best known for bringing his minimalist, high-design aesthetic to a mass audience. Designing for an impressive array of clients from Umbra to Prada, Miyake to Mikasa, Rashid is radically changing the aesthetics of consumer product design, and the very nature of the consumer culture in which we live today. Rashid's work can be viewed in more than 14 permanent collections worldwide.

Contributors: **Albrecht Bangert** is a publisher who curated the Karim Rashid Exhibition CHANGE for the museum Die Neue Sammlung, Design at the Pinakothek der Moderne in Munich, Germany. **Conway Lloyd Morgan** is programme leader in New Media Publishing at SAMD, Newport. He has written extensively on contemporary architecture and design, with books on Marc Newson, Philippe Starck and Jean Nouvel among many others.

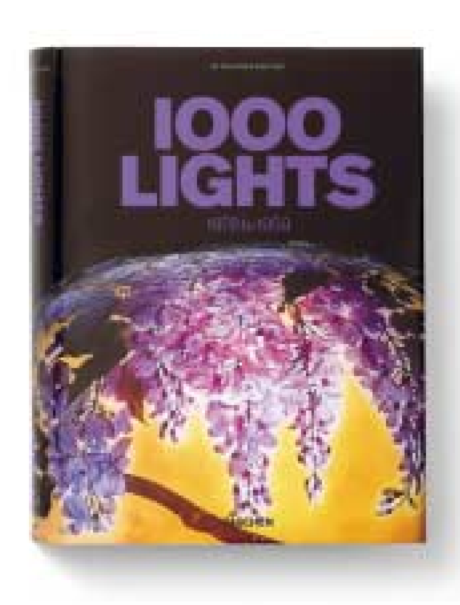
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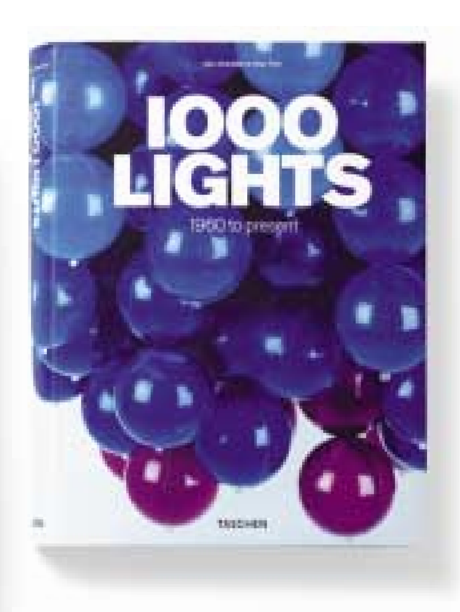


cyber artists and lovingly rendered in nice shiny colour." *—Loaded,* London, on *Digital Beauties*

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Opposite: Fontana Arte *advertisement, published in* Domus*, 1957. © Domus, Milan*

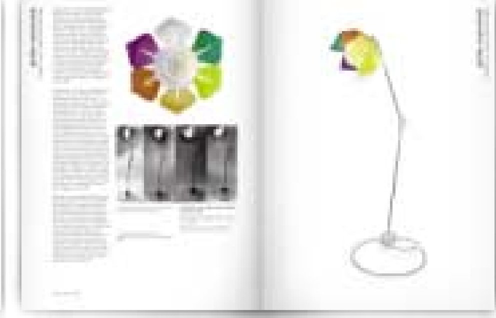












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The editors: **Charlotte J. and Peter M. Fiell** run a design consultancy in London specializing in the sale, acquisition, study and promotion of design artifacts. They have lectured widely, curated a number of exhibitions, and written numerous articles and books on design and designers, including TASCHEN'S *Decorative Arts* series, *1000 Chairs*, *Design of the 20th Century*, *Industrial Design A-Z*, *Designing the 21st Century*, *Scandinavian Design*, and *Graphic Design for the 21st Century*.

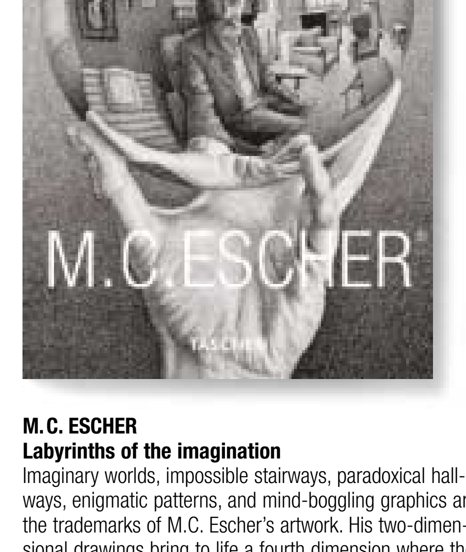
 "...an illuminating encyclopedia of illumination." *—Metropolitan Home,* New York, on *1000 Lights*


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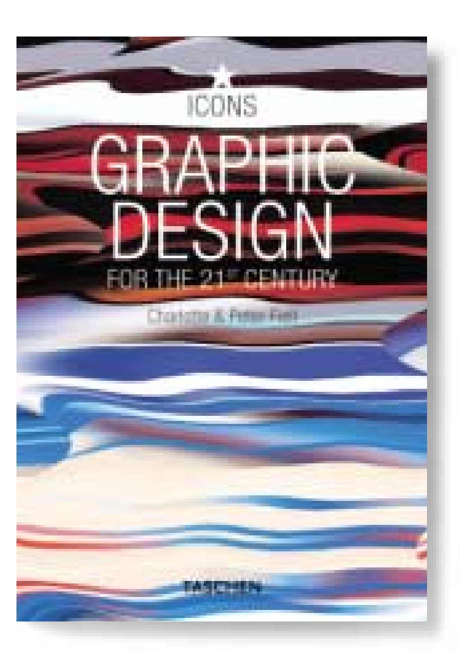
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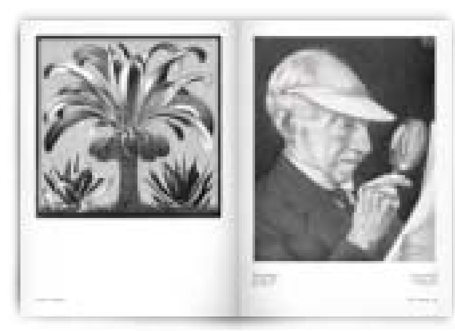
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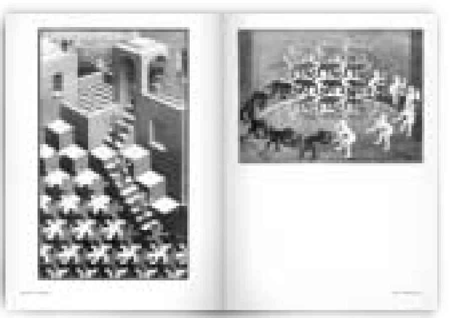


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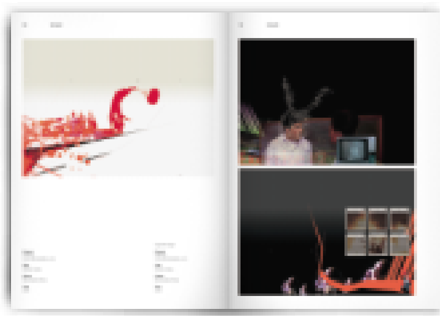












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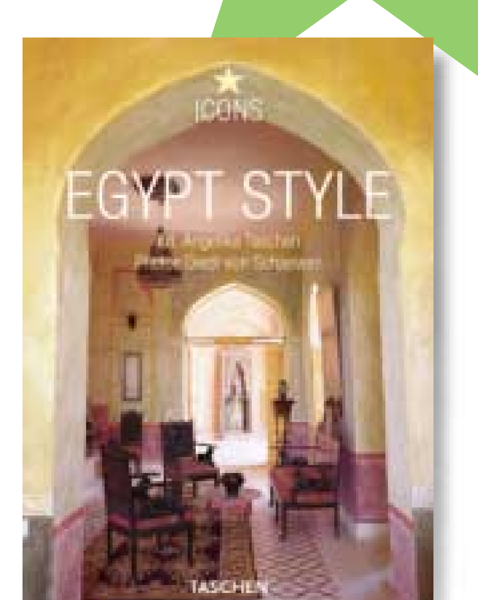
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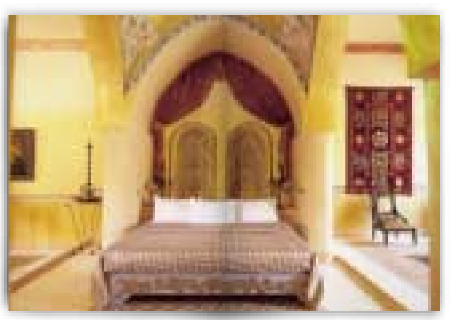
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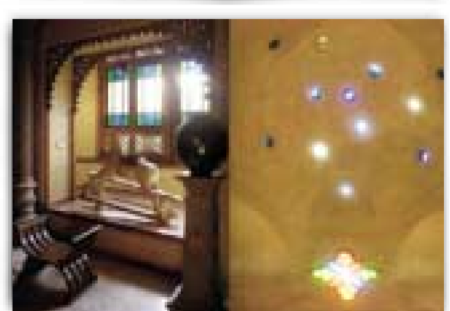




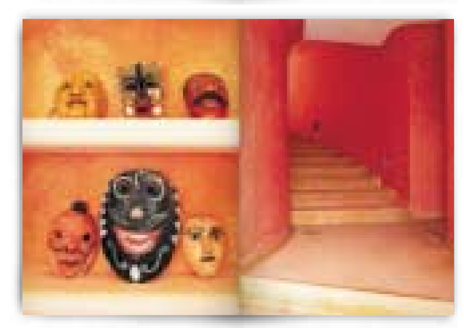
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Edited by Angelika Taschen, Photos by Deidi von Schaewen
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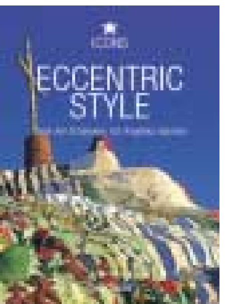






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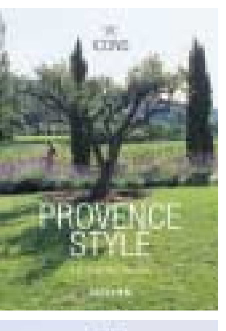




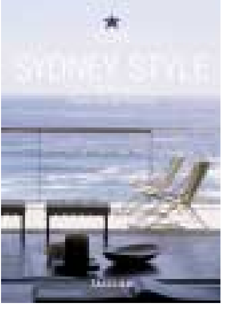


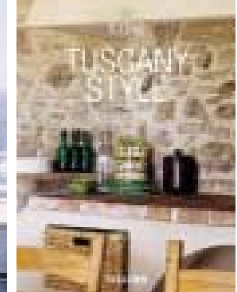






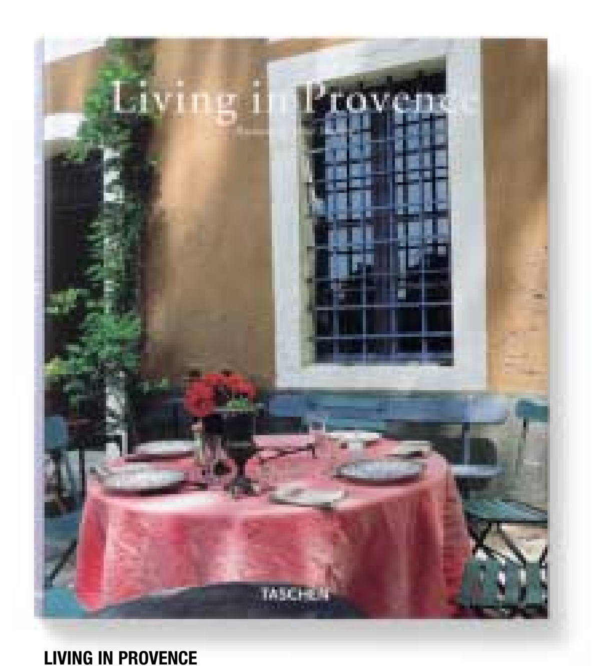






Each one is a fast-food, high-energy fix on the topic at hand.” —*The New York Times Book Review*, New York, on the ICONS series

The textures and tones of dreamy Provence



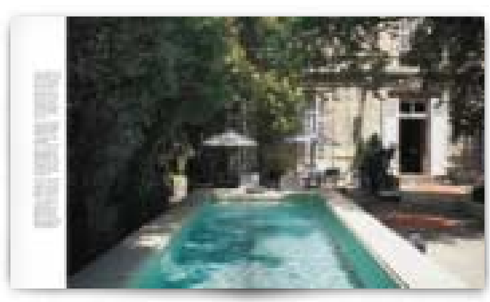
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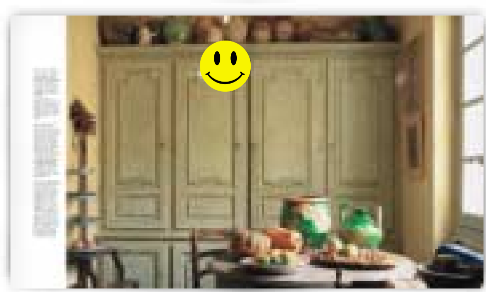
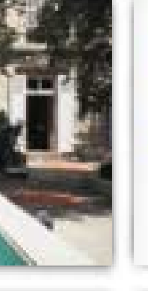
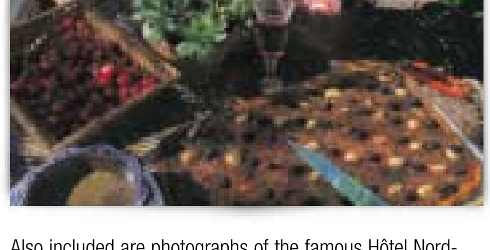
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Opposite: *In Jean Claude Brially's bedroom, Saint-Rémy-de-Provence*




Nestled in the south of France, bordering the Mediterranean sea, is a magical region of the world renowned for its lavender fields, fine cuisine, golden sun, and dreamy landscapes. This land, known as Provence, has inspired such writers and artists as Alphonse Daudet, Frédéric Mistral, and Vincent van Gogh. Paul Cézanne loved the region's Mont Sainte Victoire so much that he immortalized it in his famous paintings; his Provence studio, which still looks the same as it did over one hundred years ago, is featured herein, as is the house where Mistral, 1904 Nobel prize-winner, lived and wrote. Also included are photographs of the famous Hôtel Nord-Pinus in Arles where Jean Cocteau sojourned and Picasso stayed when he came to see the bullfights. Bringing together the region's most remarkable interiors, classical and contemporary, this book paints a gorgeous picture of Provençal living.

The author and photographer: **Barbara and René Stoeltie** both began their careers as artists and gallery owners. With René as photographer and Barbara as writer, they have been collaborating on interior design articles since 1984, contributing to such influential magazines as *Vogue*, *The World of Interiors, AD, Elle, House and Garden, Country Living*, and *House Beautiful*.

The editor: **Angelika Taschen** studied art history and German literature in Heidelberg, gaining her doctorate in 1986. Working for TASCHEN since 1987, she has published numerous titles on the themes of architecture, photography, design, and contemporary art.

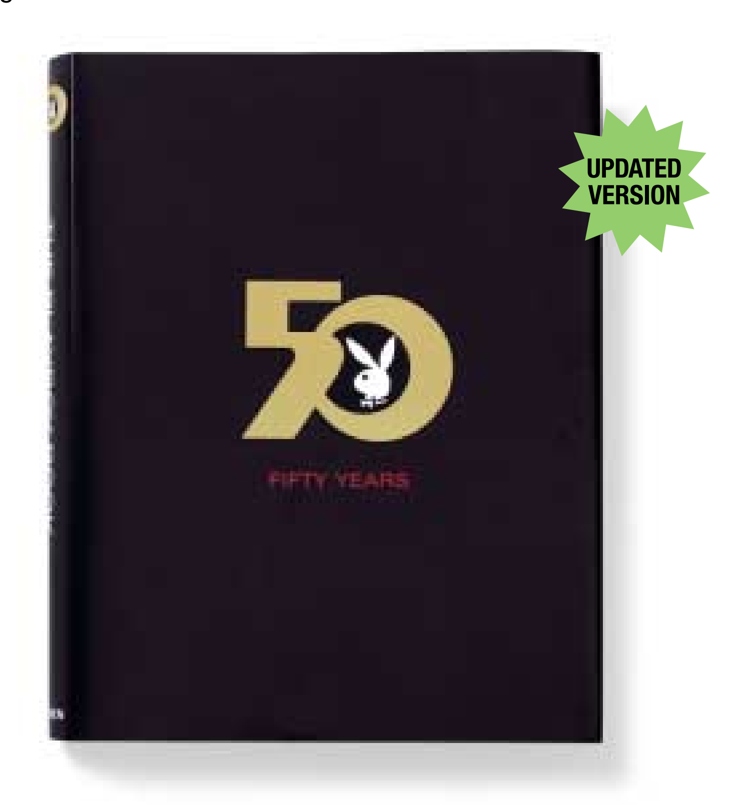
"This book is absolutely yummy at a ridiculously cheap £ 14.99. As much about



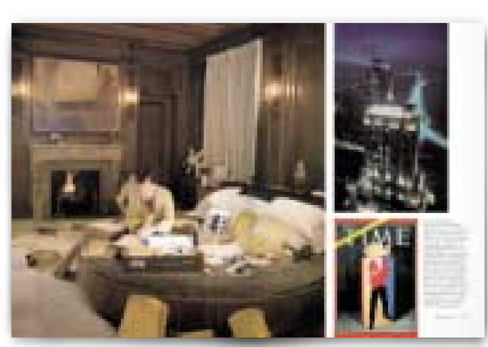
architecture and design as travel—I defy you to say no." —*The Bookseller,* London, on *Living in Provence*

Playboy
50th anniversary tribute

Fine gentlemen's entertainment since 1953

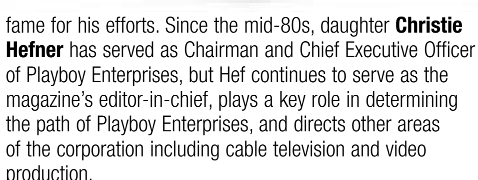


THE PLAYBOY BOOK
Ed. Gretchen Edgren / Introduction: Hugh M. Hefner / Hardcover, format: 22.8 x 30 cm (9 x 11.8 in.), 464 pp.
ONLY € 29.99 / $ 39.99
£ 19.99 / ¥ 5.900











Relive *Playboy*'s fifty-year history with this sweeping retrospective of the groundbreaking magazine that grew from Hugh Hefner's pet project into an icon as recognizable as Disney and Coca-Cola. Visit Hef's Playboy Mansion, canoodle with his delectable Bunnies, tour the DC-9 Big Bunny jet, experience the sizzling atmosphere of the Playboy Clubs, read the best Playboy interviews, original fiction, and humor, cackle at the irreverent cartoons and social satire pieces, and—of course—admire each Playmate of the Month since the first issue (all six hundred of them!). All of the magazine's most glorious moments are highlighted in this extravaganza of *Playboy* nostalgia.

Hugh Marston Hefner was born in Chicago on April 9, 1926. The first issue of *Playboy* magazine, featuring the now-famous calendar photo of Marilyn Monroe, was produced in 1953 on a kitchen table in his South Side apartment. *Playboy* grew at a phenomenal rate and by the end of the decade, the magazine was selling more than a million copies a month. At the start of the 60s, Hef began to live out the "Good Life" depicted in the pages of his publication. He hosted a popular syndicated television show called "Playboy's Penthouse," purchased the Playboy Mansion, and opened the first Playboy Club on the Near North Side of Chicago. Throughout the 60s, Hef and *Playboy* became what Chicago columnist Bob Greene has called "a force of nature." Hef wrote an extended series of editorials titled "The Playboy Philosophy," championing the rights of the individual and challenging the country's heritage of puritan repression. By 1971, when Playboy Enterprises went public, the magazine was selling 7 million copies a month and there were 23 Playboy Clubs, resorts, hotels and casinos with more than 900,000 members worldwide. Hef established a second residence in Los Angeles, which quickly became known as Playboy Mansion West, and in 1975 decided to settle there permanently. In 1980, Hef championed the reconstruction of the Hollywood sign (then in serious disrepair) and was honored with a star on the Hollywood walk of fame for his efforts. Since the mid-80s, daughter **Christie Hefner** has served as Chairman and Chief Executive Officer of Playboy Enterprises, but Hef continues to serve as the magazine's editor-in-chief, plays a key role in determining the path of Playboy Enterprises, and directs other areas of the corporation including cable television and video production.

The editor: Before her retirement from the magazine in August 1992, **Gretchen Edgren** was a Senior Editor of *Playboy*. In that capacity, she assigned, edited and supervised copy for several sections of the magazine, and as a *Playboy* writer, she also interviewed a number of noted figures, including Erica Jong and Clint Eastwood. Since her retirement, Edgren has been a *Playboy* Contributing Editor.

Opposite: *The famous first issue of* Playboy*, December 1953*



to make any distinction between high and lowbrow culture." —*The Independent,* London

Contemporary art, continued

Volume II of the indispensable guide to art in the world today

Featured artists–a selection: FRANZ ACKERMANN, DARREN ALMOND, KAI ALTHOFF, GHADA AMER, ATLAS GROUP, MATTHEW BARNEY, VANESSA BEECROFT, CANDICE BREITZ, GLENN BROWN, ANDRÉ BUTZER, MERLIN CARPENTER, MAURIZIO CATTELAN, JAKE CHAPMAN, JOHN CURRIN, THOMAS DEMAND, RINEKE DIJKSTRA, PETER DOIG, MARLENE DUMAS, MARTIN EDER, TIM EITEL, OLAFUR ELIASSON, TRACEY EMIN, ELGER ESSER, YANG FUDONG, ELLEN GALLAGHER, ROBERT GOBER, ANTHONY GOICOLEA, DOUGLAS GORDON, ANDREAS GURSKY, JEPPE HEIN, THOMAS HIRSCHHORN, JIM HODGES, CANDIDA HÖFER, GARY HUME, PIERRE HUYGHE, MIKE KELLEY, JEFF KOONS, ULRICH LAMSFUSS, ZOE LEONARD, WON LIM, SHARON LOCKHART, SARAH LUCAS, VERA LUTTER, PAUL MCCARTHY, JONATHAN MEESE, BEATRIZ MILHAZES, MARIKO MORI, SARAH MORRIS, RON MUECK, VIC MUNIZ, TAKASHI MURAKAMI, YOSHITOMO NARA, SHIRIN NESHAT, ERNESTO NETO, FRANK NITSCHKE, TIM NOBLE/SUE WEBSTER, MOTOHIKO ODANI, ALBERT OEHLEN, CHRIS OFILI, GABRIEL OROZCO, JORGE PARDO, PHILIPPE PARRENO, MANFRED PERNICE, GREYSON PERRY, RAYMOND PETTIBON, ELIZABETH PEYTON, RICHARD PHILIPPS, RICHARD PRINCE, NEO RAUCH, TOBIAS REHBERGER, DANIEL RICHTER, PIPILOTTI RIST, MATTHEW RITCHIE, UGO RONDINONE, THOMAS RUFF, TOM SACHS, WILHELM SASNAL, JENNY SAVILLE, THOMAS SCHEIBITZ, GREGOR SCHNEIDER, RAQIB SHAW, CINDY SHERMAN, SANTIAGO SIERRA, SIMON STARLING, THOMAS STRUTH, CATHERINE SULLIVAN, WOLFGANG TILLMANS, RIRKRIT TIRAVANIJA, LUC TUYMANS, COSIMA VON BONIN, KARA WALKER, JEFF WALL, FRANZ WEST, PAE WHITE, JOHANNES WOHNSEIFER, CHRISTOPHER WOOL, ERWIN WURM

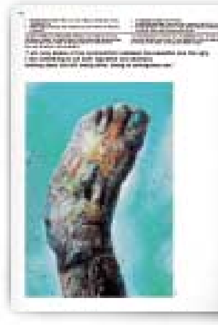
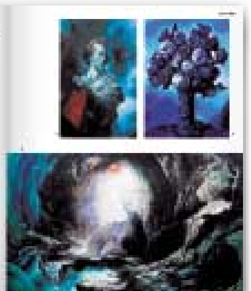
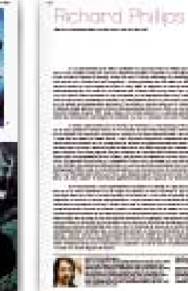


ART NOW. VOL. 2
Ed. Uta Grosenick / Flexi-cover, format: 19.6 x 24.9 cm (7.7 x 9.8 in.), 640 pp.

ONLY € 29.99 / $ 39.99 £ 19.99 / 5.900

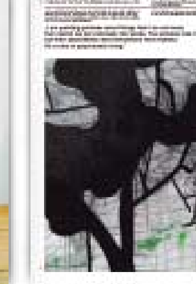
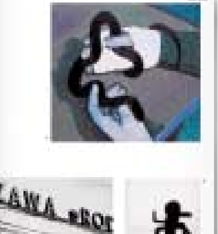
Opposite: *Matthew Barney, Cremaster 3, 2002. Film still. Barbara Gladstone Gallery, New York*
Pages 74/75: *Darren Almond, "2002", 2002. Aluminium, steel, electronic mechanics, 200 x 200 x 360 cm. Courtesy: Galerie Max Hetzler, Berlin*










Unless you regularly trawl the Chelsea galleries, hang out at the Tate Modern, peruse the Pompidou, attend every Biennale, and religiously read *Artforum*, you could probably use a primer on the art scene in the world today. Fortunately we've created our second *Art Now* volume to keep art fans abreast of the latest trends and hottest names. Featuring over 130 artists in A-Z entries with biographical information and exhibition history as well as images of important recent work—plus a bonus illustrated index of current auction prices—*Art Now II* is *the* guide to what's happening and who's who in contemporary art.

The editor: **Uta Grosenick** has worked at the Deichtorhallen in Hamburg and the Bundeskunsthalle in Bonn, and was curator at the Kunstmuseum Wolfsburg. Since 1996, she has been working as freelance editor and organizer of exhibitions. Her publications include TASCHEN's *Art at the Turn of the Millennium*, *Art Now*, and *Women Artists*.

 "If you are interested in contemporary art or if you'd like to develop your knowledge on the



subject, look no further! An essential reference book, *Art Now* is a must-have!" —*Kultureflash*, London, on *Art Now. Vol. 1*



 “Skimming through the book is a lot like strolling through



Chelsea, minus the footwork.” *—The New York Observer, New York,* on *Art Now. Vol. 1*

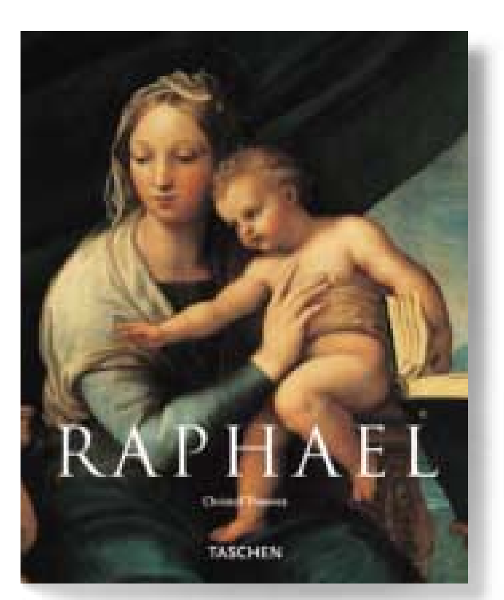
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Available in over 20 languages, TASCHEN's Basic Art series offers budget-minded readers quality books on the greatest artists of all time. The neat, slick format and nice price tag make Basic Art books fun to collect.

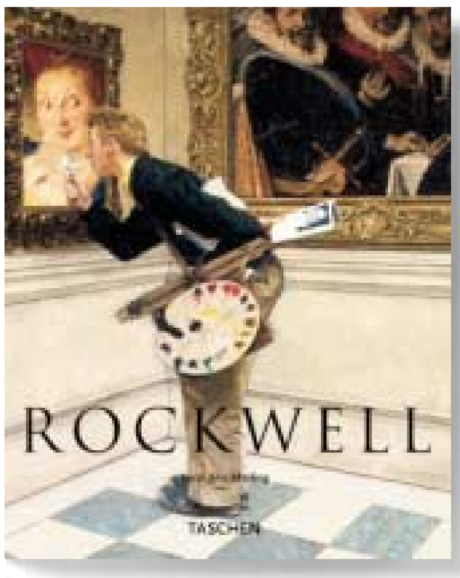
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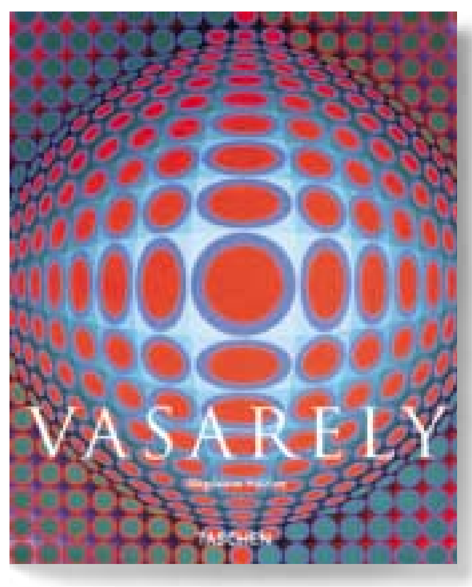
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RAPHAEL
Classic grace and human grandeur
Christof Thoenes
Influenced by his contemporaries Michelangelo and Leonardo, Raphael Santi (1483–1520) became, in his own right, one of the most important artists of the High Renaissance. Though Raphael painted many important works in his Florence period, including his famous Madonnas, it was his mature work in Rome that cemented his place in history, most notably the Stanza della Segnatura in the Vatican featuring his *School of Athens* and *Triumph of Religion* murals. This overview traces the life's work of this Renaissance master who achieved the height of greatness in only two decades of creation and whose influential work paved the way for the Mannerist and Baroque movements.



ROCKWELL
The very stuff of the American Dream
Karal Ann Marling
Since his work is categorized as illustration and was most famously featured on the cover of the *Saturday Evening Post*, fine art critics were slow to acknowledge the importance of Norman Rockwell (1894–1978) as true artist, though his work was enormously popular during his lifetime and has endured as a crucial element in America's perception of itself in the 20th century. Through the Roaring Twenties, the Great Depression, World War II, the 1950s and 60s, Rockwell illustrations were a part of daily life, showing, as he once said, "the America I knew and observed to others who might not have noticed."



VASARELY
Optical illusionist
Magdalena Holzhey
Inspired by the innovative use of color in Bauhaus art, Hungarian painter Victor Vasarely (1908–1997) developed his own abstract-geometric visual language, exploring the relationship between pure form and pure color. Vasarely's experimentation with optical effects in the 1940s and 50s earned him a central role in the evolution of Op Art. By the late 50s and early 60s, he concentrated on the "democratization of art" by no longer producing his works as expensive originals but in large editions of affordable screen prints; this attempt to redefine the position and function of the artist in society was an important first step in the Pop Art movement. Vasarely's boldly colorful and eye-popping paintings are instantly recognizable and remain entirely modern and relevant today.











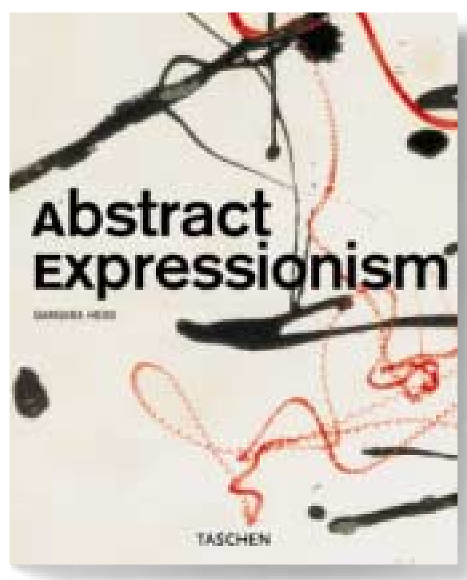


Art history's most important movements and genres

TASCHEN's Basic Art movement and genre series: each book includes a detailed introduction with approximately 30 photographs, plus a timeline of the most important events (political, cultural, scientific, sporting, etc.) that took place during the period. The body of the book contains a selection of the most important works of the epoch; each is presented on a 2-page spread with a full-page image and, on the facing page, a description/interpretation of the work, a reference work, portrait of the artist, quotes, and biographical information.

BASIC ART—GENRES

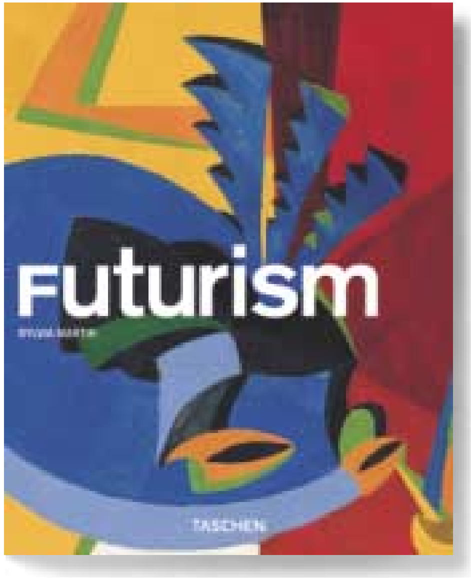
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ABSTRACT EXPRESSIONISM
The language of paint
Barbara Hess
Abstract expressionism refers to the non-representational use of form and color as a means of expression that emerged in America in the 1940s, largely thanks to the innovative work of Arshile Gorky. Abstract expressionists strove to express pure emotion directly on canvas, via color and especially texture, by embracing "accidents," and celebrating painting itself as a communicative action.
Artists featured: William Baziotes, Helen Frankenthaler, Arshile Gorky, Adolph Gottlieb, Philip Guston, Hans Hofmann, Franz Kline, Willem de Kooning, Lee Krasner, Joan Mitchell, Robert Motherwell, Barnett Newman, Jackson Pollock, Ad Reinhardt, Mark Rothko, David Smith, Theodoros Stamos, Clyfford Still, Mark Tobey, Bradley Walter Tomlin.



FANTASTIC ART
Otherwordly works
Walter Schurian
This book brings together a colorful mixture of various works focusing on themes of the fantastic and surreal, starting with Böcklin's *Toteninsel* and including Dorothea Tanning, Max Ernst, Hans Bellmer's dolls, the Australian painter Sidney Nolan, Giger's monsters, Cattelan's pope, and the Chapman brothers' hybrids, as well as surreal painting from Magritte and Delvaux, the mystical and sensual work of Gustav Klimt, and Frida Kahlo's dreamlike self-portraits.
Artists featured: Balthus, Hans Bellmer, Arnold Böcklin, Fernando Botero, Maurizio Cattelan, Jake and Dinos Chapman, Salvador Dalí, Paul Delvaux, Peter Doig, Alfred Kubin, James Ensor, Max Ernst, Ernst Fuchs, Frida Kahlo, Gustav Klimt, Joan Miró, Sidney Nolan, Odilon Redon, Dorothea Tanning, Franz von Stuck, Andrew Wyeth.

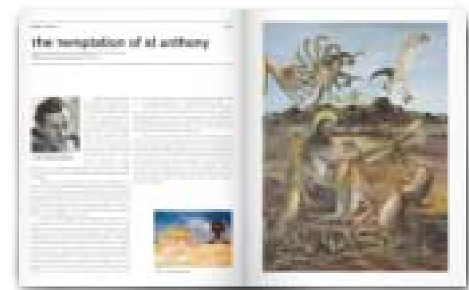


FUTURISM
Italian avant-garde
Sylvia Martin
The Futurist movement was founded in 1909 by Filippo Tommaso Marinetti. The school, which celebrated technology and the mechanical era, was composed of painters, sculptors, designers, architects, and writers. The Futurists attacked the bastions of establishment and sparked controversy by their glorification of war and support of Fascism. They developed approaches and techniques that were revolutionary at the time, and in retrospect one can see that the Futurists influenced other avant-garde art movements, most notably Russian Constructivism.
Artists featured: Giacomo Balla, Umberto Boccioni, Anton Giulio Bragaglia, Carlo Carrà, Tullio Crali, Fortunato Depero, Gerardo Dottori, Leonardo Dudreville, Virgilio Marchi, F.T. Marinetti, Enrico Prampolini, Luigi Russolo, Antonio Sant'Elia, Gino Severini, Mario Sironi, Ardengo Soffici.









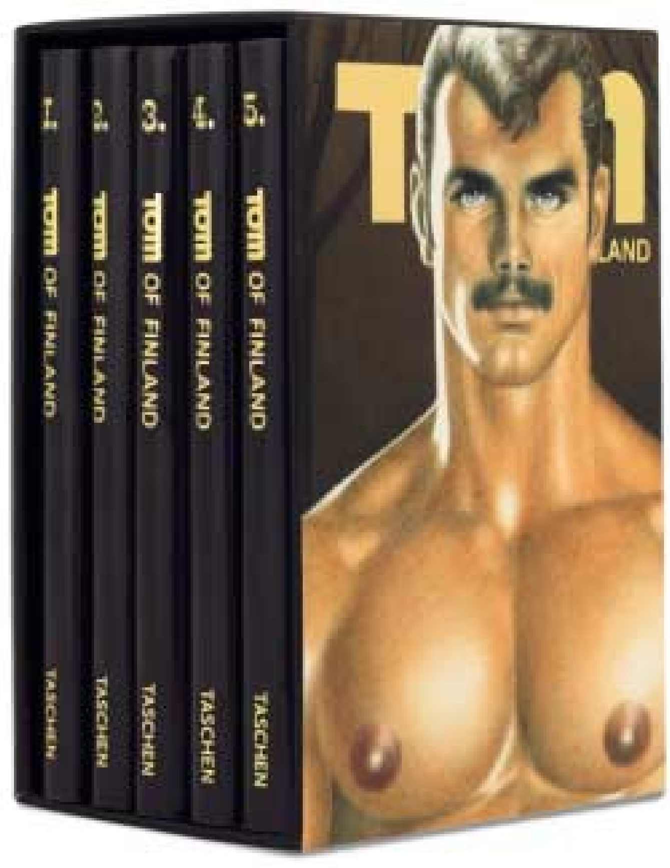




Boys will be boys!

“I work very hard to make sure that the men I draw having sex are proud men having happy sex.”

—Tom of Finland

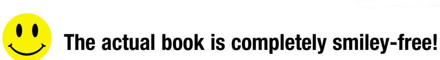


“If I don’t have an erection when I’m doing a drawing, I know it’s no good.”

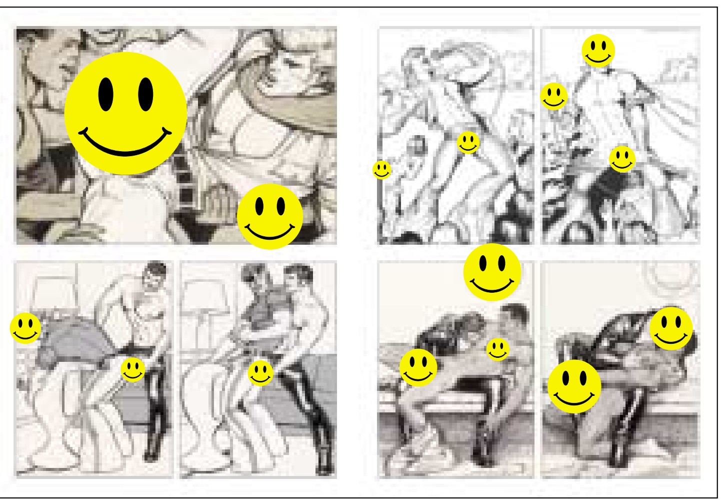
—Tom of Finland

TOM OF FINLAND: THE COMIC COLLECTION
Dian Hanson / Flexi-cover, 5 volumes in a slipcase, format: 9.7 x 14 cm (3.8 x 5.5 in.), 960 pp.

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The actual book is completely smiley-free!

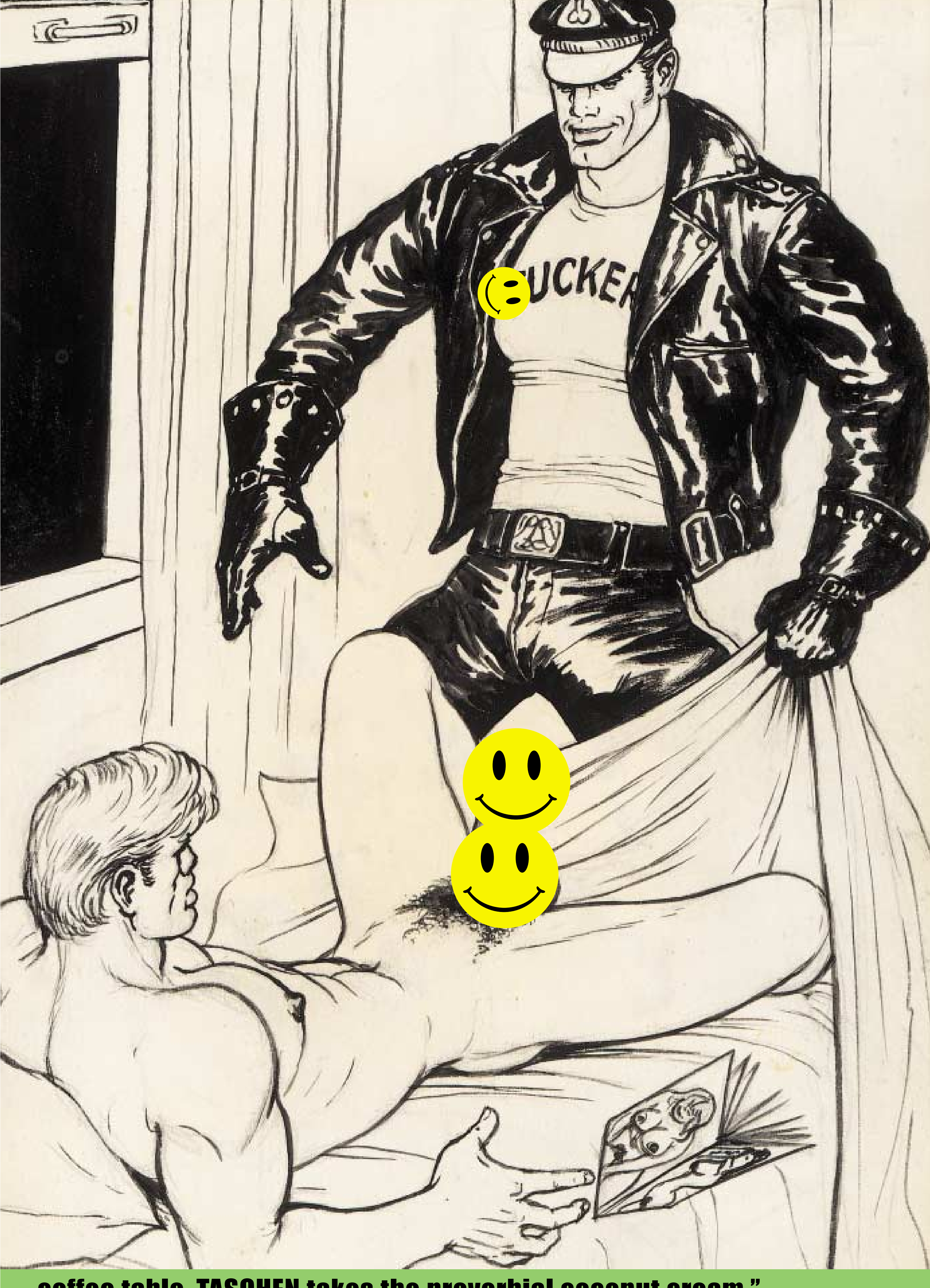


The Comic Collection is the only compilation of Tom of Finland’s popular panel stories. Each of five 192-page volumes features eight or more complete stories, including all twenty-six episodes of Kake, Tom’s infamous ultimate leatherman. The stories are arranged chronologically in books sized to fit perfectly in one hand, with the whole set appropriately housed in a display box. For boys who like boys who like art, this attractive package is not to be missed.

The artist: **Touko Laaksonen**, the boy who would become **Tom of Finland** (1920–1991), began drawing cartoons at age five. His favorite subjects were the rough manly men of his native Finland, as Touko knew from an early age that men interested him more than women. His talents were further honed by art study in Helsinki. He found success in the Finnish advertising industry but secretly continued creating his increasingly erotic drawings of hyper-masculine men. In 1957 he submitted some drawings to the American magazine *Physique Pictorial* and the “Tom of Finland” legend was born. By the late sixties Tom’s “dirty drawings” became the standard for gay art, and Tom’s Men a template for a new gay masculinity. Tom’s art continues to play an important role in promoting self-confidence, positive self-image and openness in the gay community.

The editor: **Dian Hanson** is a twenty-five-year veteran of men’s magazine publishing. Most recently, she authored TASCHEN’s *The History of Men’s Magazines* six-volume set.

 “When it comes to something tastefully smutty to slip under your

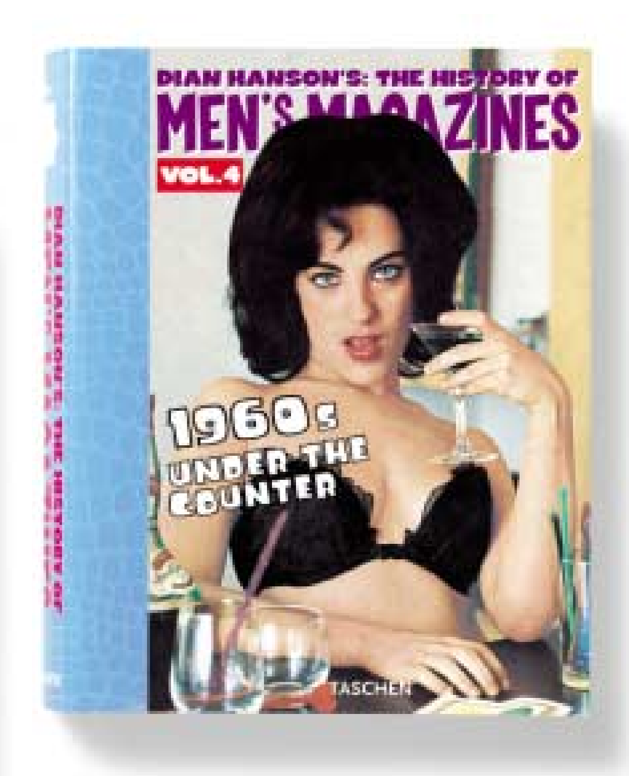


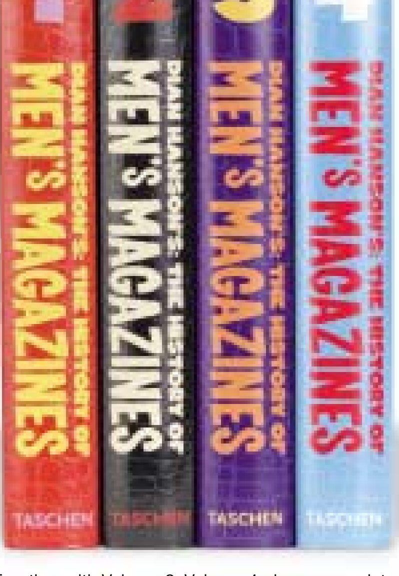
coffee table, TASCHEN takes the proverbial coconut cream." —*Attitude,* London

"The lust picture show"

—*The Times*, London







THE HISTORY OF MEN'S MAGAZINES
VOL. 3: 1960s AT THE NEWSSTAND
VOL. 4: 1960s UNDER THE COUNTER
Ed. Dian Hanson / Hardcover, format: 21.3 x 27.7 cm (8.4 x 10.9 in.), 460 pp. each



ONLY € 39.99 / $ 49.99
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Vol. 3: 1960s At the Newsstand

For Volume III author/editor Dian Hanson searched the world for the mass-market men's magazines of the 1960s. With the international economy on the upswing and censorship in a losing battle with lust, the 60s were a time of great political, social, and moral change. Suddenly hundreds of men's magazine titles were right out in public, openly sold on newsstands all over the world. Volume 3 begins with an explosion of new American men's magazines following the redefinition of US obscenity laws in the late 50s. We examine the enormous impact of *Playboy*, not only on American titles, but also on magazines worldwide. This is the decade when France finally declines as a great force in magazine production; England starts to show her pervy side; Argentina embraces burlesque; and Germany once again blends political activism with nudity. By 1965 even Australia has a booming men's magazine industry. The volume ends with a look at those great back-of-the-magazine ads for party pills and the first inflatable "dates."

Vol. 4: 1960s Under the Counter

Why two volumes on the 1960s? Because when men's magazines were finally accepted on the newsstands something had to fill their old niche under the counter. On the cusp of the 60s a new breed of men's magazine emerged in southern California. Made in smaller print-runs, aimed at more specific markets, these new magazines, called "slicks" for the thick glossy paper they were printed on, first embraced bad girls and big hair, beatniks, booze, and fetish photographers like Elmer Batters. As the decade progressed these were the first men's magazines to showcase hippy culture, and to expose all that hippy hair, years before it made its appearance on the newsstand.
Volume 4 concentrates on the emergence of California's specialty magazine industry and how it spawned the state's multi-billion dollar sex industry of today, but also includes fetish master Irving Klaw, the specialty magazines of England, and concludes with Sweden and Denmark's emergence as the new powers in European publishing.

Together with Volume 3, Volume 4 gives a complete picture of this fascinating decade of rapid social change, but also stands on its own, covering a distinctly different, more risqué side of 1960s men's magazine publishing.

The author: **Dian Hanson** is a twenty-five-year veteran of men's magazine publishing. She began her career at *Puritan Magazine* in 1976 and went on to edit a variety of titles, including *Partner*, *Oui, Hooker, Outlaw Biker*, and *Juggs magazines.* In 1987 she took over the '60s title *Leg Show* and transformed it into the world's best-selling fetish publication. Most recently, she authored TASCHEN's *Roy Stuart: The Fourth Body.*

Opposite: Snap, *USA, 1966*

 "Ein ausführlicher Überblick über die unbeschreibliche Erfolgsgeschichte der Männermagazine—



"Dian Hanson's The History of Men's Magazines *is a bawdy delight."* —*Vanity Fair,* New York

They said we couldn't top *The History of Men's Magazines*, Volumes I and II, but just wait 'til you see III and IV!

Open your notebooks, sharpen your pencils, and get ready for a history lesson like none you've ever experienced. Yes, that's right: you're about to learn everything you could ever want to know about the world history of men's magazines—not sports, not fashion, not hunting or fishing or how to build a birdhouse in ten easy steps, but those titillating periodicals embracing the subject dearest to all heterosexual men's hearts and other organs: the undraped female form. A twenty-five-year veteran of the genre, former men's magazine editor Dian Hanson traces its development from 1900 to 1980 in six massive and informative volumes.

Volume 1 explores the period from 1900, when sexy magazines first started to appear in France and Germany, through the decades of subterfuge and censorship up to the great global change wrought by WWII. Along the way the USA, England, Argentina, and many other countries join the publishing fun. **Volume 2** starts in the post-war period of the 1940s when the US surged ahead in magazine production while the rest of the world rebuilt and recovered, and ends in 1957 when censorship at last began to ease. Volumes III and IV cover the short but crucial transformation period of 1959 to 1969: ten years in which the world and its men's magazines changed out of all recognition to anything that had came before. **Volume 3** begins with the redefinition of American obscenity laws and follows the flowering of mass distribution, or newsstand, men's magazines around the world. **Volume 4** traces the roots of "special interest" and under-the-counter publications during this same period, ending with the Scandinavian sexual/social revolution that resulted in the repeal of all obscenity laws for most of northern Europe. Finally, in the upcoming Volumes 5 and 6 you'll find the years 1969 to 1980: the post-sexual revolution era of sudden publishing freedom. Volume V covers the newsstands of the world, showing everything from homemade hippie 'zines to periodicals for big bottom fanciers. Volume 6, the final word in this encyclopedic series, is reserved for the most daring and extreme edges of the publishing field. Here you'll peek inside the adult bookstores of Denmark, Sweden, Germany, the US and Japan to see what sexual freedom really meant.

Each volume contains over 400 full-color pages of magazine covers and interiors with well-researched text profiling important publishers and artists, individual magazines, and specialty magazine categories. While each hardcover volume is an instant collectable on its own, it is also vital to completion of Dian Hanson's: **The History of Men's Magazines six-volume set.**

und ein Werk, das man nicht unter der Matratze verstecken muss." —*Profil,* Vienna, on *The History of Men's Magazines*

Ten Years that Shook the (Men's Magazine) World

by Dian Hanson

Opposite: Pagan, *USA, 1966.*









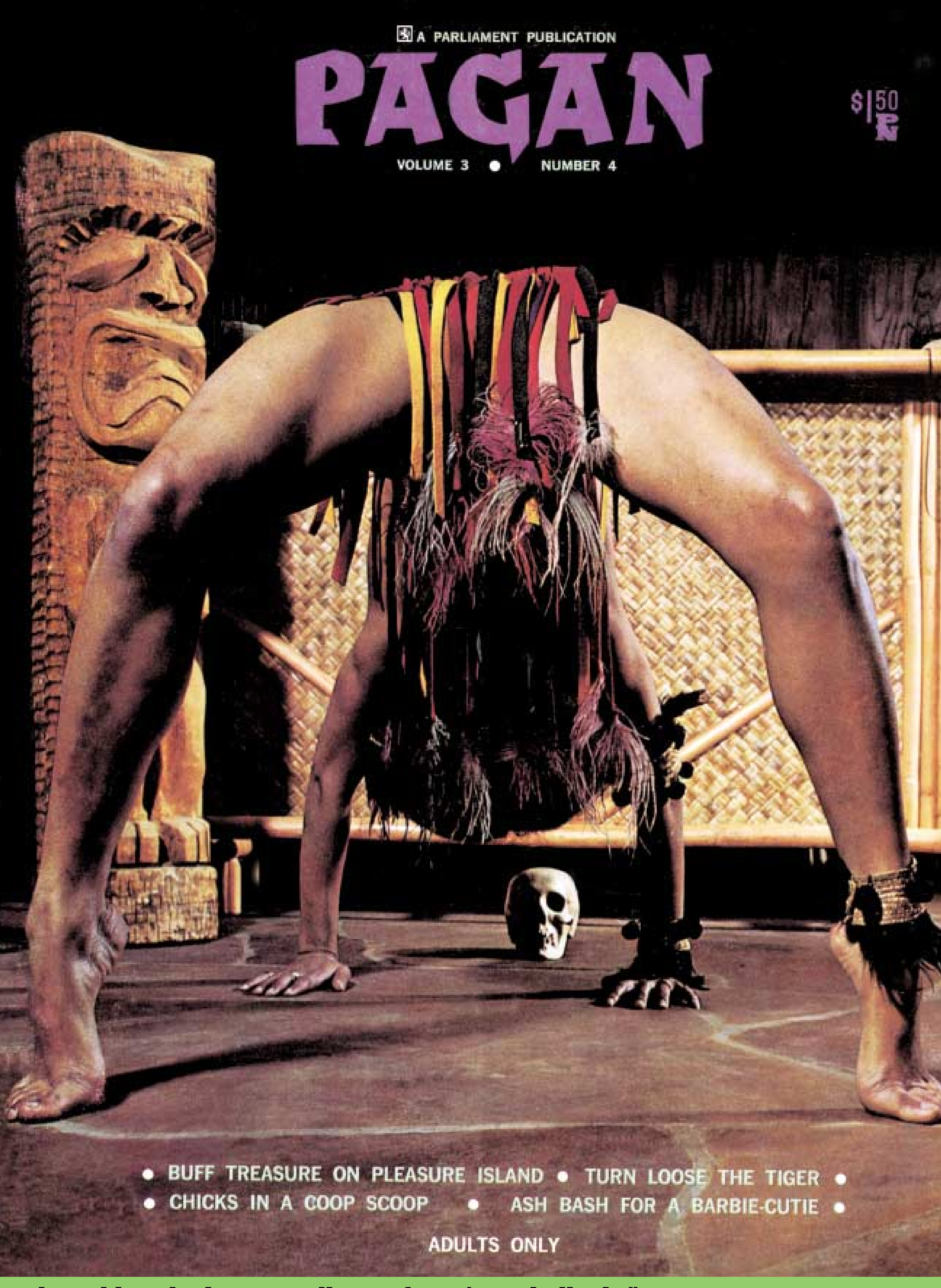
A generation passes and history grows hazy. Today most confuse the 1960s with the 70s. Hippies, for instance, were very much a product of the 60s, even though they hung around through the 70s. The Civil Rights movement, women's and gay liberation, the anti-nuclear backlash, the Vietnam war, world-wide student revolt, the rise of drug culture, the fall of European imperialism, all were products of the Swinging Sixties, though swinging itself *was* a 70s phenomenon. The Sexual Revolution, Ban The Bomb, Flower Power, The Berlin Wall, apartheid, Bay of Pigs, miniskirt, Summer of Love, The Pill, LSD, Pop Art, pantyhose, Merseybeat, Baader-Meinhof, peepshow; all these words and phrases entered our language in the turbulent 60s. It was in this decade that John F. Kennedy, Fidel Castro and The Beatles came to power; when both John and Robert Kennedy, Martin Luther King Jr. and Che Guevara were assassinated. The fearsome Khrushchev went quietly in 1964, while Charles de Gaulle hung on through a near-revolution in 1968 and *Le Monde's* subsequent declaration that France suffered from a national state of boredom.

The year 1968 also saw 10,000 anti-war demonstrators throng the Democratic National Convention in Chicago; radical writer Ulrike Meinhof team with bad boy Andreas Baader in Berlin for a bomb- and terror spree; feminists storm the stage at the Miss America pageant; Eastern bloc nations attack Czechoslovakia for attempting the democratic reforms known as Prague Spring; black riots in 125 American cities; and obscenity laws topple in Sweden and Denmark. The 70s may have been cool, but they were no more than a decade-long after-party for the Event that was the 60s.

When the first hippie tabloids appeared they blended sexual imagery with their anti-war, pro-drug rhetoric

And it all started so peacefully. The years following World War II were marked by an unprecedented global domesticity as nations rebuilt their populations. Even France, a country whose birth rate had been steadily falling since the 1880s, saw a post-war growth spurt when de Gaulle offered cash incentives for women to produce children in 1946. His initiative inspired the French fashion houses to remake the image of woman for her role as brood mare. Dior's New Look of 1947 emphasized breasts and buttocks and heralded a return to "classic femininity". Men's magazines heralded this return in their own way, replacing the sleek showgirl figures of pre-war titles with fleshy, maternal abundance post-war. In 1953 Hugh Hefner, a vet himself, introduced The Girl Next Door as lust object, a vision of wholesome sexuality equally at home in the kitchen, bedroom and, though *Playboy* would never state it, the nursery. The US came late to the war and suffered great loss of life but no homeland destruction, so while Europe rebuilt in the 50s, America just grew: richer, fatter, cockier. The domestic renaissance spawned an American consumer society eager to indulge in all the luxuries its booming economy could produce. Cars got longer, houses got bigger, and television became a necessary accessory in American homes by 1960. The new wealth was creating a new culture, one crass and gaudy and geared to the masses. Dubbed "pop" (for popular), it was widely criticized, but its film, music and print artifacts were nonetheless coveted worldwide.

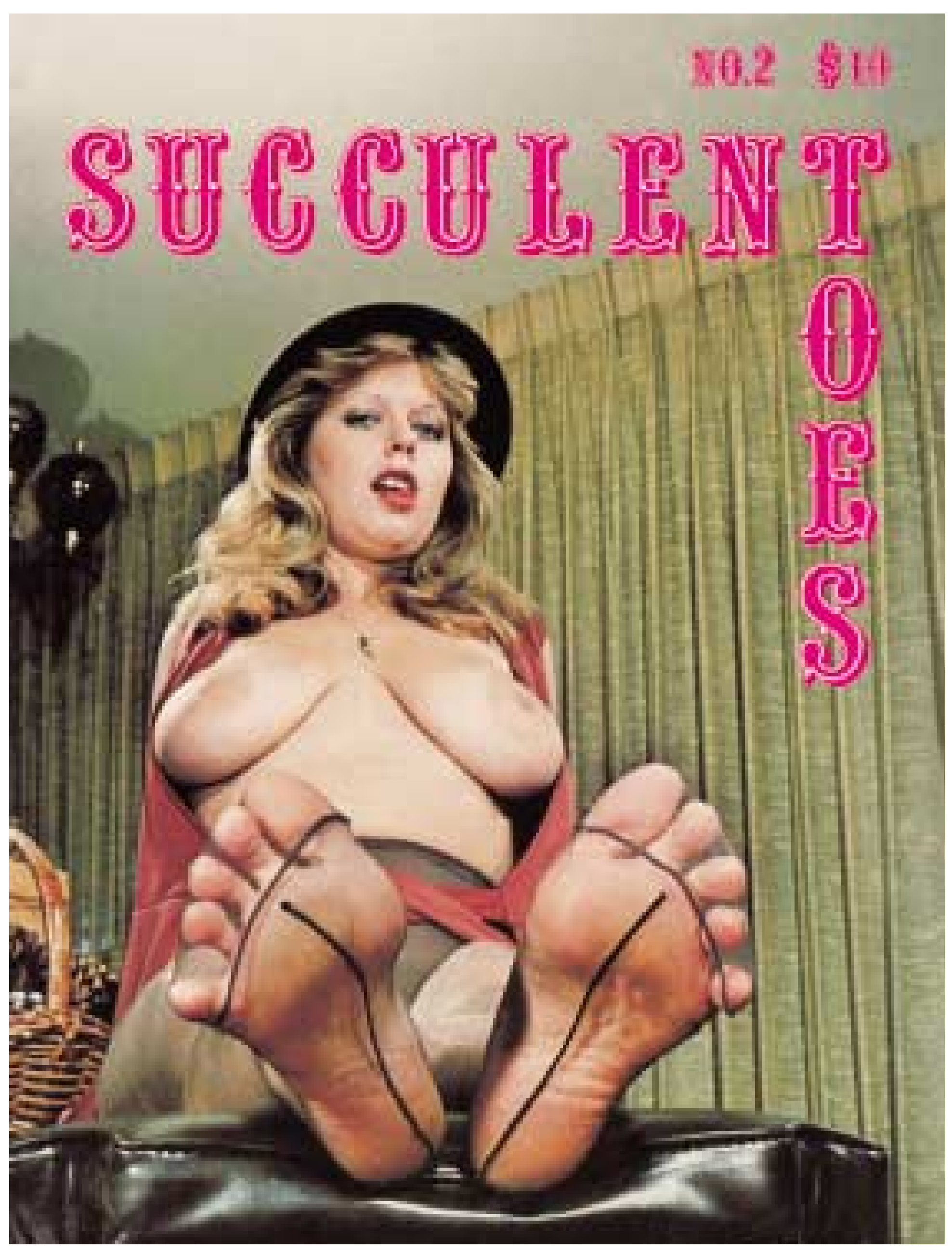
For men's magazines this meant the old purveyors, France and Germany, stumbled as the US surged ahead. American publishers had the means to make quality magazines in unlimited quantity, and the fascination with all things American created an eager international market. Around 1960 Hugh Hefner began exporting *Playboy*. It was an immediate success overseas and by mid-decade most of Europe had adopted the *Playboy* blueprint for its own men's magazines. From France came *Lui*, from Italy *Playmen*. England made *King*, Germany *Eden*. The only serious challenge to *Playboy's* dominance came when *Penthouse* appeared from newly hip London in 1965, taking the grittier stance of the Rolling Stones to *Playboy's* Beatles. From 1966 on *Penthouse* was copied as regularly as *Playboy*, resulting in English *Mayfair* and *Men Only* and Italian *Excelsior, Men*, *10* and numerous others. Italy was especially taken with the *Penthouse* model, since publisher Bob Guccione was a *paisano* himself, but even Germany's most venerable men's magazine, *Er,* eventually restyled in *Penthouse* hipster mode. Soon these "lifestyle" men's magazines, those that covered fashion, food, travel and entertainment as well as sex, were the only titles available on the European newsstands. *Playboy's* overseas influence was a stunning victory for



these historical compendiums of men's periodicals." —*Arena,* London, on *The History of Men's Magazines*

Lessons in lust

Finally, you really can say you're "just reading the articles"



Hefner, but it came at the expense of the more culturally distinctive magazines made in France, Germany and England prior to 1960. Their diversity of magazine styles would never be fully reclaimed; instead, as The Sexual Revolution swept the Continent, pornographic innovation would come from a new and wholly unexpected source.

Sweden started publishing nudist magazines after the war. In the late 50s art nude and pin-up titles were added. Ten years later the country was producing the most shockingly explicit magazines the world had ever seen, selling them right out of vending machines on street corners, tossing out its obscenity laws and inspiring the rest of Northern Europe to follow. How did Scandinavia leap from shy conservatism to wholesale debauchery in such a short span?

As Hefner was launching his global assault in 1960, the international domestic frenzy was winding down. Both the birth control pill and a safe method for performing abortion were in the news that year, though only The Pill was made available to the public. Everywhere concern was shifting from producing more children to saving those already born from reckless nuclear proliferation. We forget that in 1960 even France had the bomb. Coinciding with this, the first children from the post-war "baby boom" were reaching their teens. Over the next few years this largest and most coddled generation of teenagers would start acting, well, like teenagers.

In 1961 the first "Ban The Bomb" demonstrations took place in Europe and America. In August that year the Berlin Wall went up, fracturing the onetime center of European sexual sophistication and men's magazine production. In September President John F. Kennedy had a letter published in *Life* magazine urging Americans to build bomb shelters. As nuclear terror gripped much of the country Timothy Leary dropped acid, sowing the seeds of the psychedelic revolution. Back in Germany war widow Beate Uhse did her part to make love, not war, by building the world's first adult bookstore in Flensburg. She initially struggled to stock her shelves, producing her own crude, poorly printed, but nonetheless sexually explicit magazines.

In 1961, while Castro kicked US butt at the Bay of Pigs, Albert Ferro, the handsome son of an Italian diplomat, decided it was his destiny to decriminalize pornography in Europe. Using his charm and wealth he convinced his many girlfriends to pose for explicit photos. Using his diplomatic immunity he carried suitcases of photos and 8mm films to bookshops from Copenhagen to Nice. They called him Santa Claus for his habit of leaving beautifully wrapped free samples with prospective customers; in the late 60s and 70s he would build a pornographic empire under the name Lasse Braun.

For all their pioneering spirit it would be neither Uhse or Ferro who ended European censorship, however. That honor fell to Berth Milton, a flamboyant sexual freedom fighter who in 1965 fashioned a magazine called *Private* as his stick to beat Sweden's obscenity laws. In 1965 he was still two years away from his hardcore goal, but events were unfolding in his favor as the baby-boomers entered college.

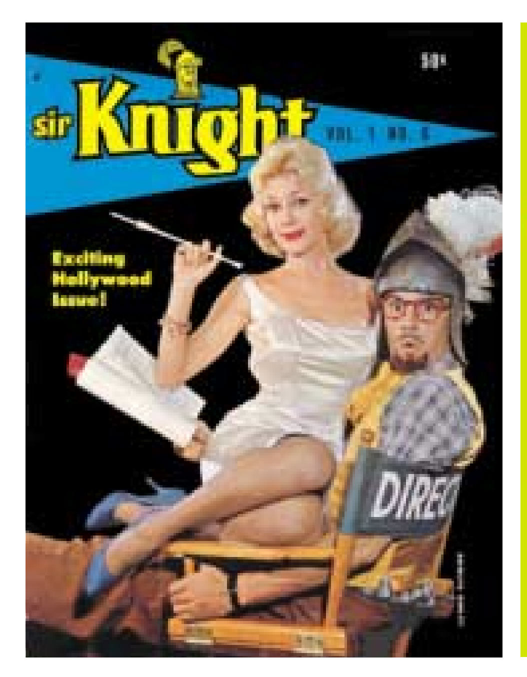
America began bombing Vietnam in 1965, leading college students to burn their draft cards in protest. In New York City black radical Malcolm X was murdered, increasing national racial unrest. England, spurred by the Beatles' success, had improbably become the center of international youth culture, but as tamer teens donned miniskirts and danced "The Freddy", others plotted social and political revolution. Across Germany there was growing dissatisfaction with the stuffy hierarchy in the state-run universities. In America's conservative heartland the radical SDS (Students For A Democratic Society) organized, while out in San Francisco the word "hippie" first appeared in a report on the activities of The Sexual Freedom League. Hippies would be closely connected to sex from the beginning. When the first hippie tabloids surfaced in San Francisco's Haight-Ashbury district, they blended sexual imagery with their anti-war, pro-drug rhetoric. While Berth went public with *Private* in Sweden, American sex publishers mined the gold of the new youth movement.

Especially the California slicks.

The new slicks offered high-quality topless photos of sexy women with no intrusive lifestyle features

In 1958, riding America's first wave of pop culture, a new breed of men's magazine appeared. Within five years the new magazines were serious competitors for the more sedate newsstand titles, even though men had to hunt them down in liquor stores and burlesque theaters. Veterans of the New York men's magazine industry migrated west, settling in the San Fernando Valley north of Los Angeles, to found most of the companies making these titles. Out in the desert they built printing plants and vast distribution warehouses that allowed them to control all facets of magazine production. Speculation is that they were funded by organized crime. If it was the mob – I found no hard evidence – their money was never better spent. The new slicks, as they were called, offered high-quality topless photos of sexy women on thick shiny paper with no intrusive lifestyle features. Since they weren't sold on newsstands, their publishers felt free to take risks others wouldn't dare. It was in the slicks where Elmer Batters got his toe in the door to invent the popular genre of leg fetish magazines. *Exotique* publisher Lenny Burtman also

"Full marks to Hanson for collating so much delightful,







found shelter in the slicks to create the first full-sized female dominance titles. The slicks would be first to show pubic hair in the US, the first to show nude men and the first to exploit the Flower Power fantasy of hippie sex.

What emboldened the slick publishers to create America's first unapologetic sex magazines was the obscenity trial known as Samuel Roth vs United States of America. Roth, a publisher since the 1920s of mildly spicy magazines, sex education books and novels including *Lady Chatterley's Lover*, chose to defend his publications as art, and challenged the court to define the difference between art and pornography. The result, handed down along with Roth's obscenity conviction in 1957, was "The Roth Test". To this day before any work can be deemed obscene in the US a court must determine "whether the average person, applying contemporary community standards, finds the dominant theme of the material taken as a whole appeals to prurient interest".

It seems an innocuous little phrase, yet in its very vagueness lies its value. A good lawyer can find innumerable ways to define "average", "contemporary", "community" and "dominant". And "taken as a whole"? That's the gold. After the Roth Test a publisher could no longer be prosecuted for one shocking photo in a magazine, or one paragraph of questionable text. First Amendment (Freedom of Speech) lawyers successfully argued this line to mean that a single page of redeeming social value, say a column offering medical advice or home-repair tips, salvaged a publication from obscenity status. The Roth Test was largely responsible for the number of men's titles on American newsstands doubling between 1957 and 1959, and for the rise of the slick publishers, who pushed the limits of the new law by making magazines with absolutely no attempt at social redemption. Some old editors who worked on these magazines told me it was the lawyers who urged the publishers to test the law. Trials kept them in business, and every First Amendment lawyer wanted his own Roth vs USA, a landmark case to stamp his name in the history books.

Whatever, however, the slicks were well established by 1965 when American Art Agency of North Hollywood launched *Jaybird Safari*, the first magazine to use hippies as models. By 1967, when the Summer of Love warmed San Francisco and Berth Milton published his first sexually explicit photos in *Private* magazine, hippies were a major theme in American men's magazines. Hippie-produced titles – all with sexual content – were proliferating across Europe as well. Liberal Amsterdam was fast becoming a center for drug culture as well as experimental publishing, while in Hamburg *Konkret* mixed leftist political rhetoric with sexual rebellion. It was while working as an editor for this magazine that Ulrike Meinhof, soon to be co-leader of the infamous Baader-Meinhof Gang, honed her revolutionary zeal. Following the German student riots in 1968 dozens of new magazines issued from Hamburg's Red Light District using sex to provoke the government. In England *Oz* debuted in 1969 as the preferred radical tool. While all these magazines were made by and for hippies, they were plenty popular with "straights" who enjoyed gawking at naked hippie chicks.

In the 1960s America ruled, and on these pages, brothers and sisters, you will see the jewels in her crown

Ironically, one of the few not fantasizing about free-loving hippies in 1967 was *Private* publisher Berth Milton. He liked heavily made up women with towering bouffants in the style of the early 60s slick magazines. Still, it would be Berth who fought the seminal battle in The Sexual Revolution.

It was, in the end, a bloodless coup. He simply walked in on a session of Swedish Parliament, showed its members a selection of hardcore photographs he intended to publish and asked what they would do about it. Reportedly they told him to try it and see. He did, and Parliament repealed the national obscenity law.

In the decade that followed, Berth Milton's sheer testicular audacity would drastically change men's magazines across Northern Europe and the world. That change, however, is the subject of Volumes V and VI in this series. In this volume you see how men's magazines evolved from barely topless to fully nude between 1958 and 1967. You see styles transform from early 60s beehives to late 60s love beads. You see the decline of digests as Europe recovers from wartime paper shortages, and the rise of glossy, full color, exuberantly sexual magazines. Most notably, you see the US become a great men's magazine publishing power, through the efforts of Hugh Hefner certainly, but equally through the work of Bob Guccione and of misfits and visionaries like Elmer Batters, Milton Luros, Lenny Burtman, Bill Ward, Eddie Mishkin and Irving Klaw, all profiled in these two volumes. In the 70s Sweden and Denmark would reinvent sex in Europe, set the stage for Japan to become a major force in pornography, and help spread sex shops and adult bookstores to the four corners of the earth, but in the 1960s America ruled, and on these pages, brothers and sisters, you will see the jewels in her crown.



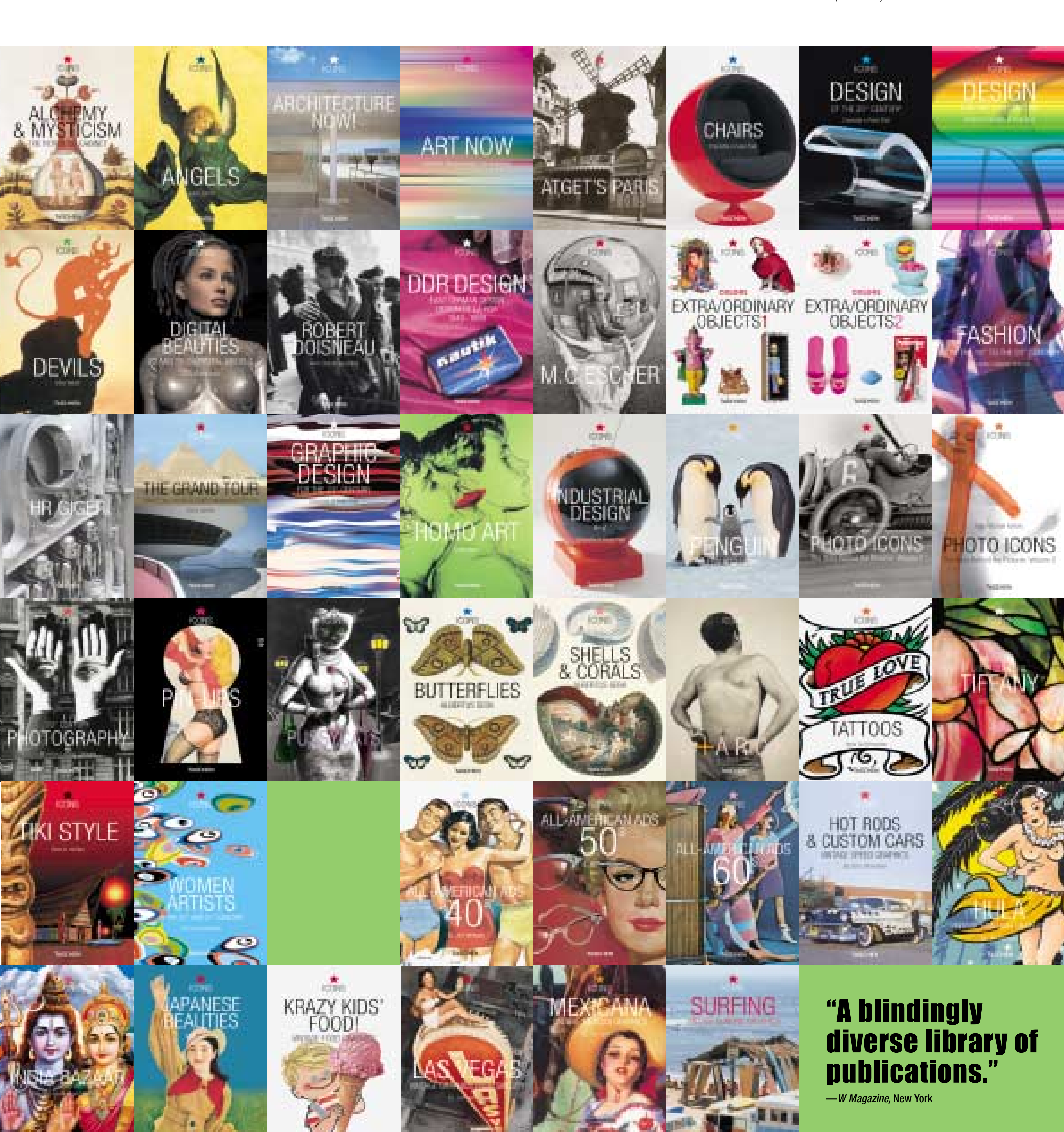
Opposite: Succulent Toes, *USA, 1970s.* **Top left:** Sir Knight, *USA, 1958.* **Center:** Seven Eleven, *USA, 1960.* **Right:** High Heels, *USA, 1960s.* **Bottom:** Debonair Spectacular, *USA, 1967.*

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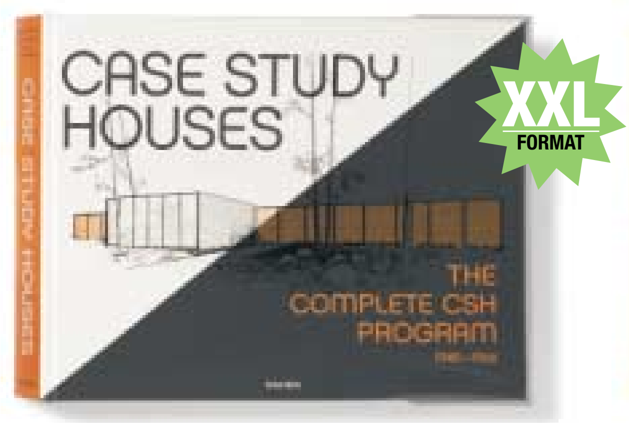
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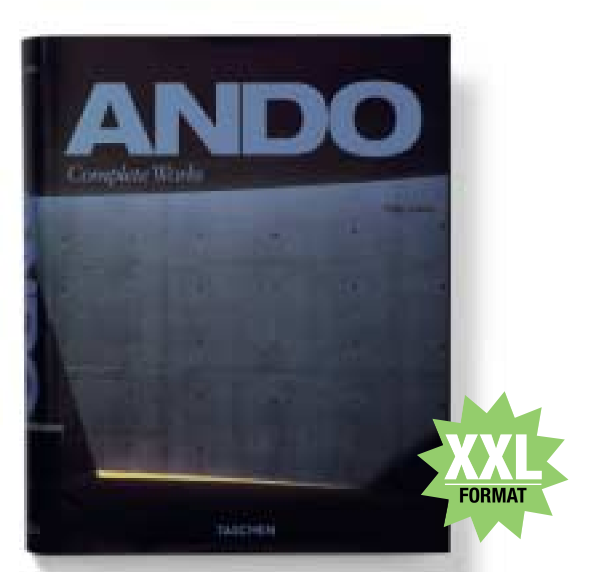
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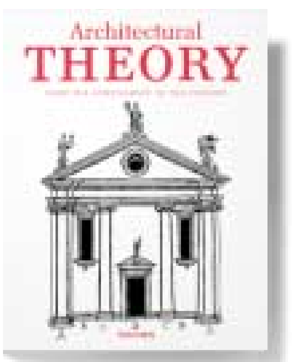
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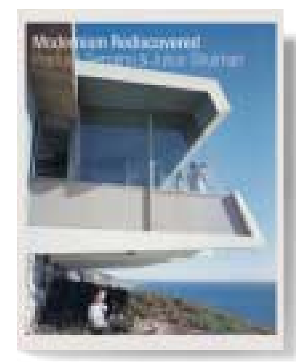
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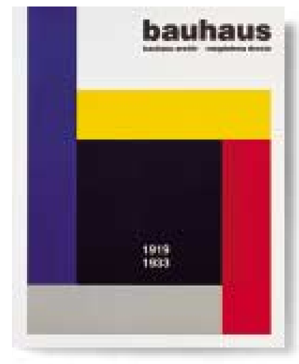


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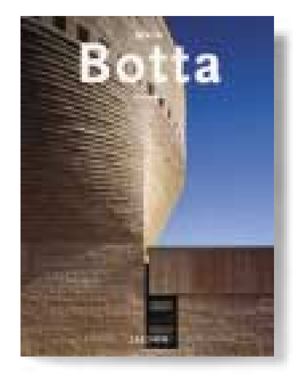
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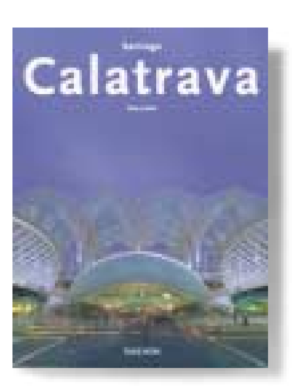
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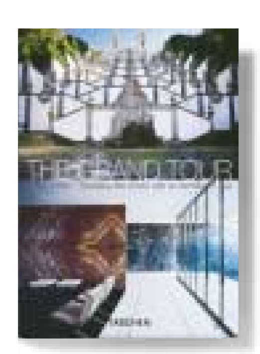
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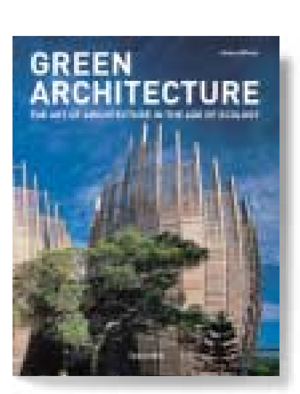
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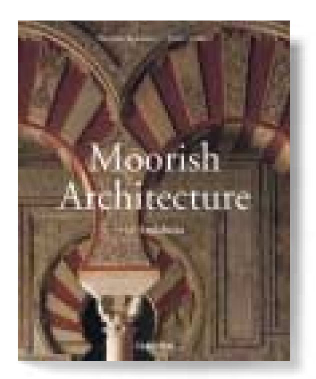
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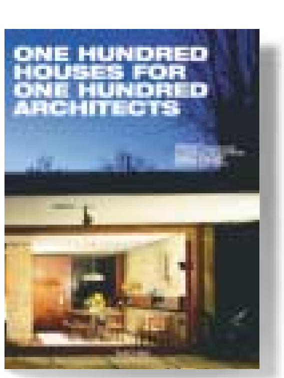
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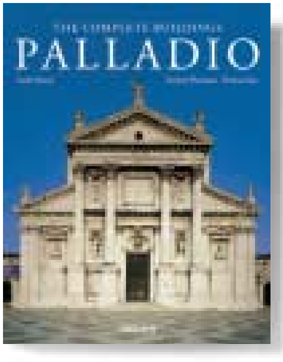
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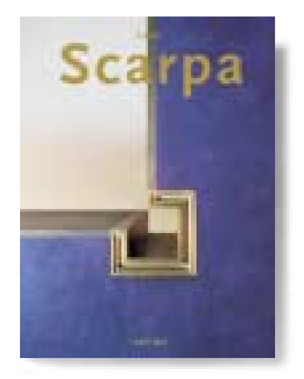
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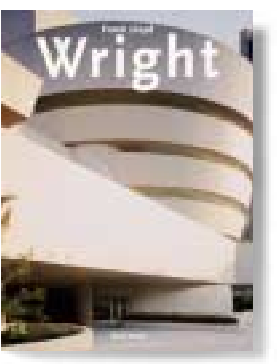
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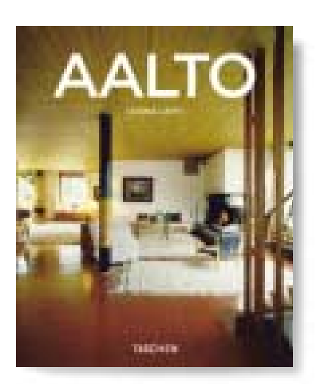
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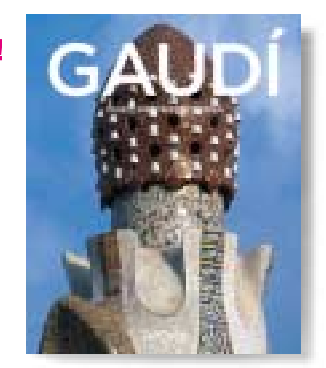


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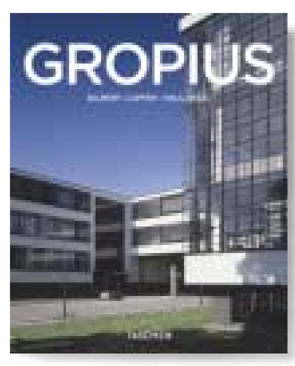


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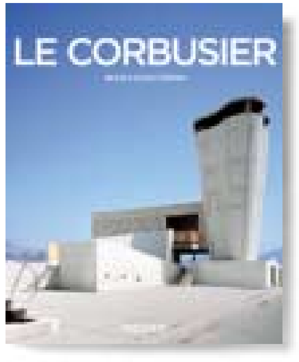
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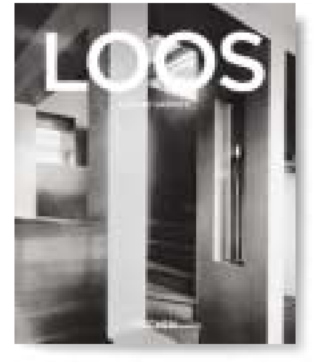
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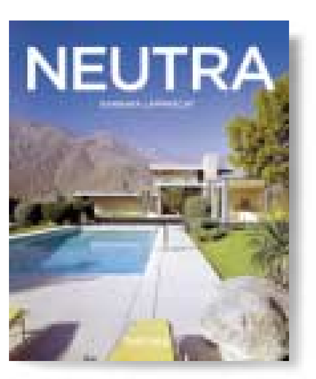
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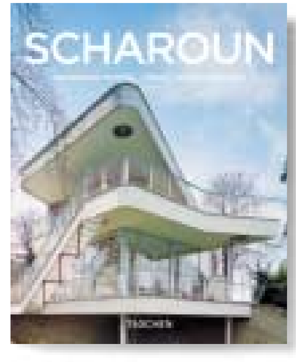
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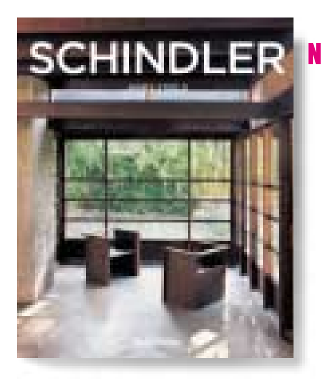
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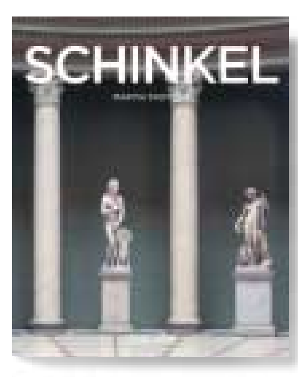


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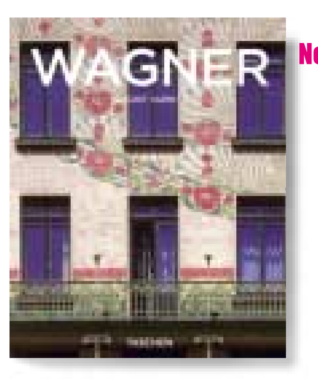


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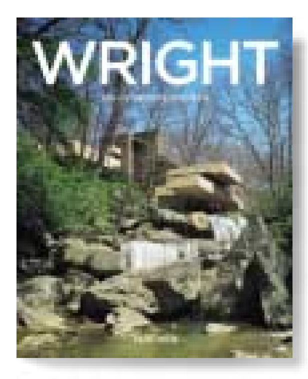


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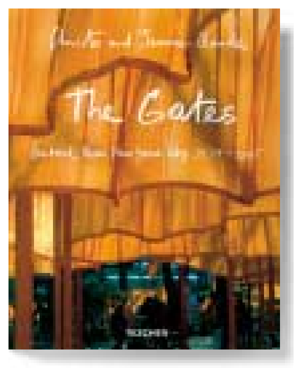
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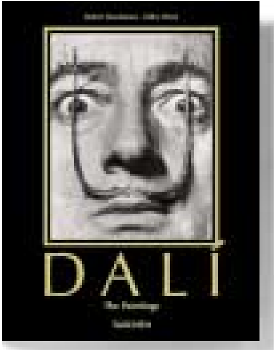
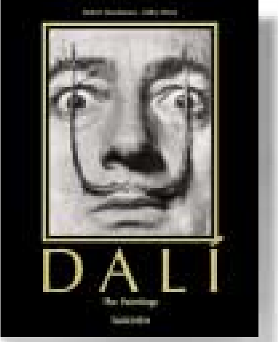
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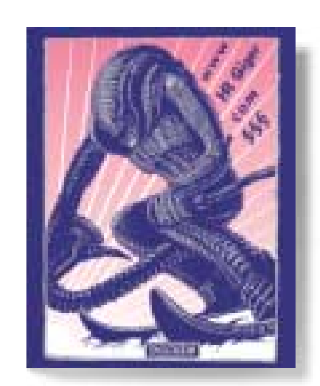


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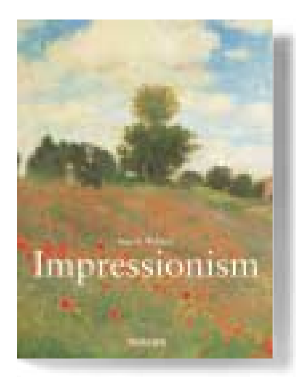
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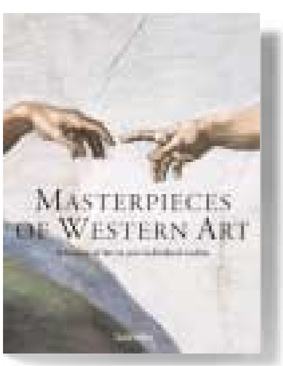
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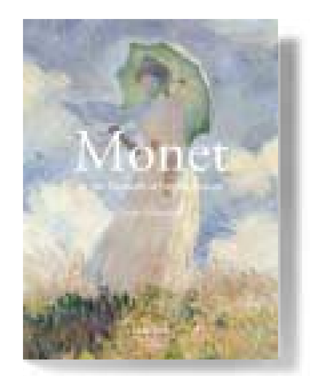
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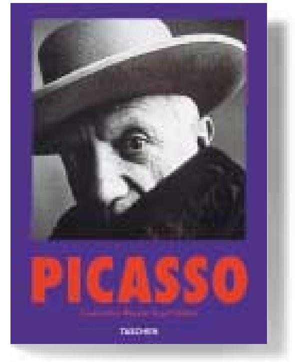
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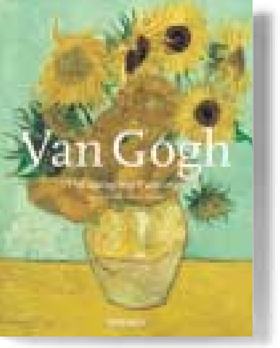
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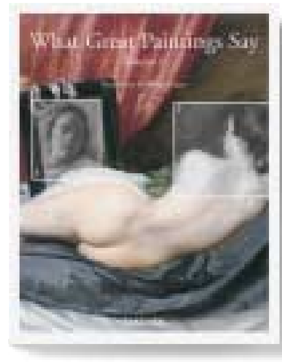
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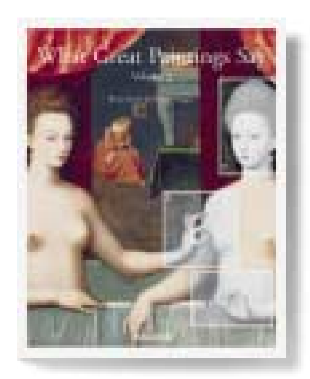
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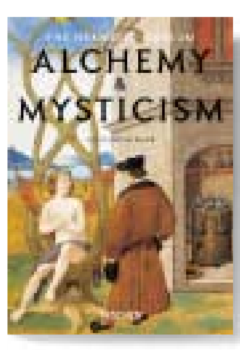


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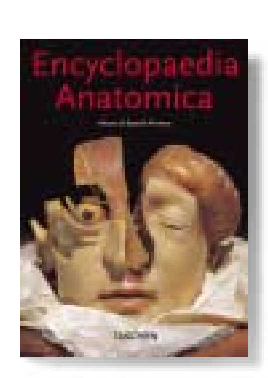


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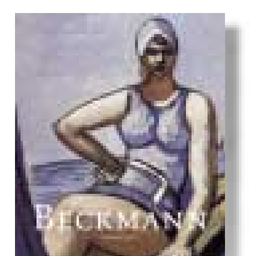


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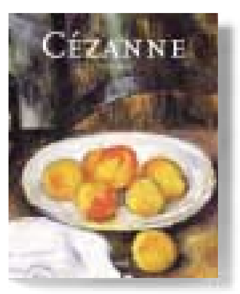
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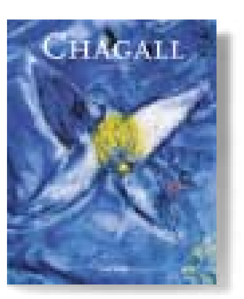
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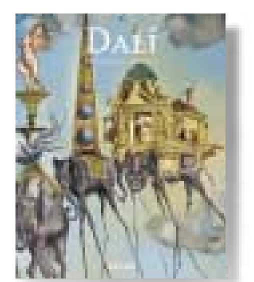
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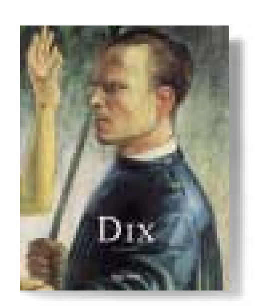
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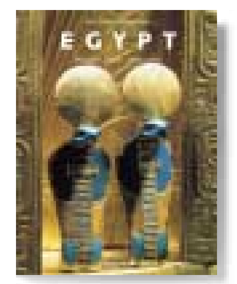
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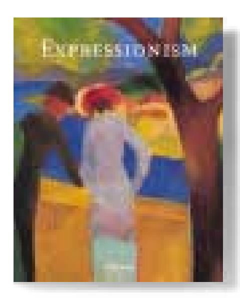
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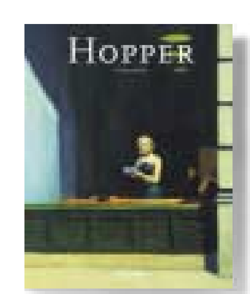
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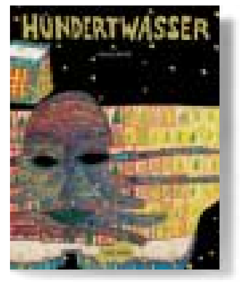
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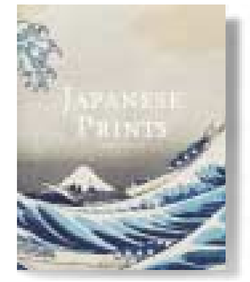
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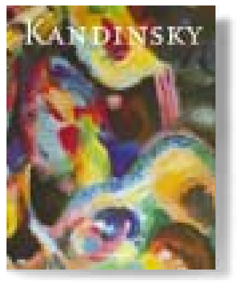
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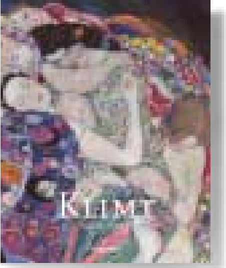
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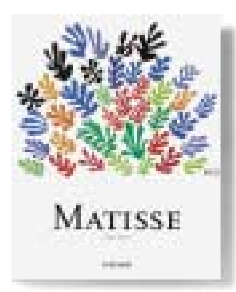
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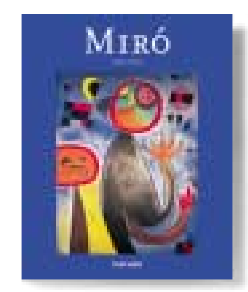
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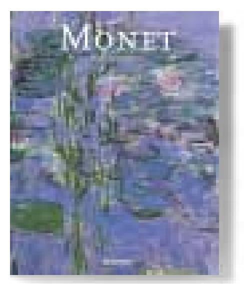
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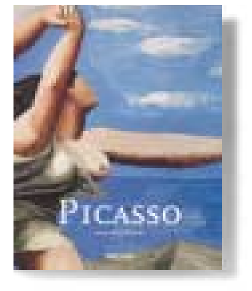
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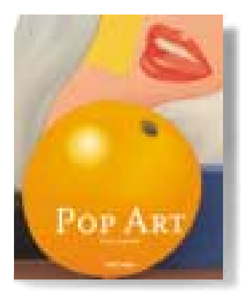
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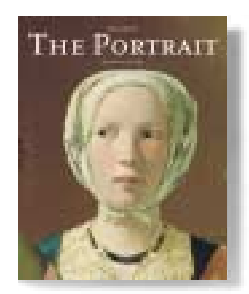
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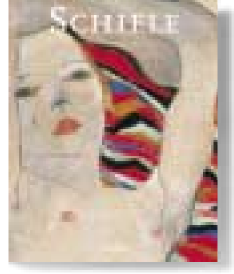
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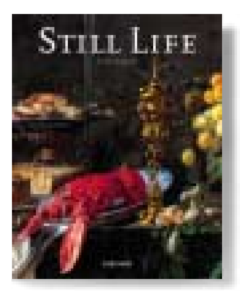
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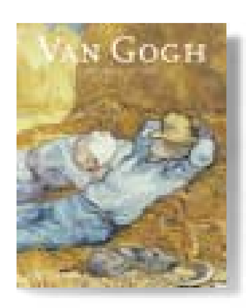
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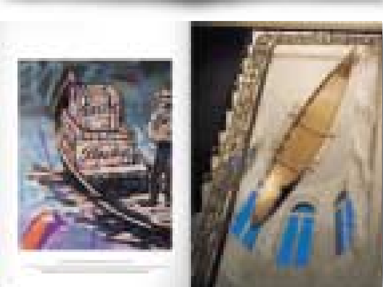
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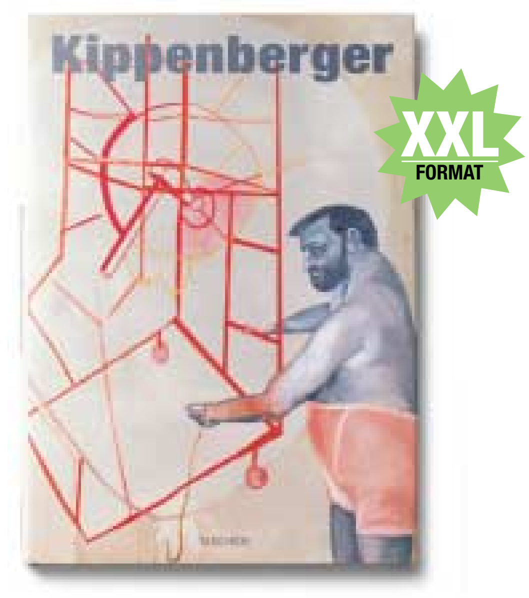
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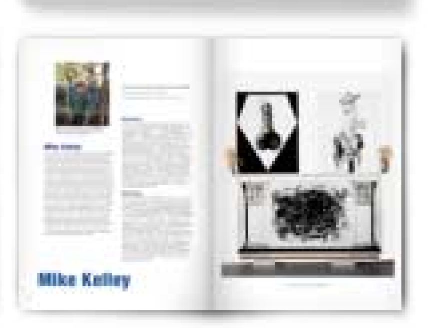




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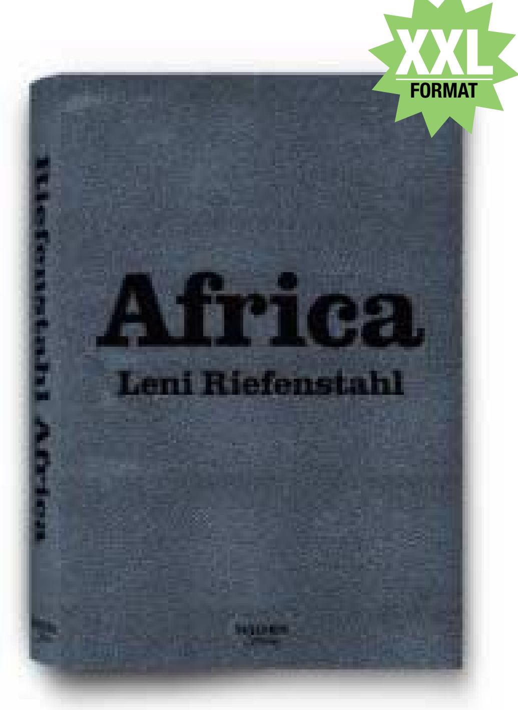
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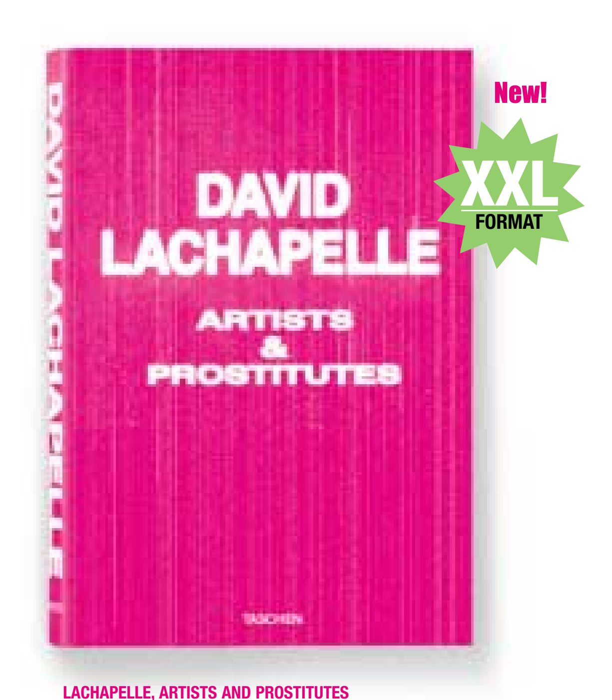
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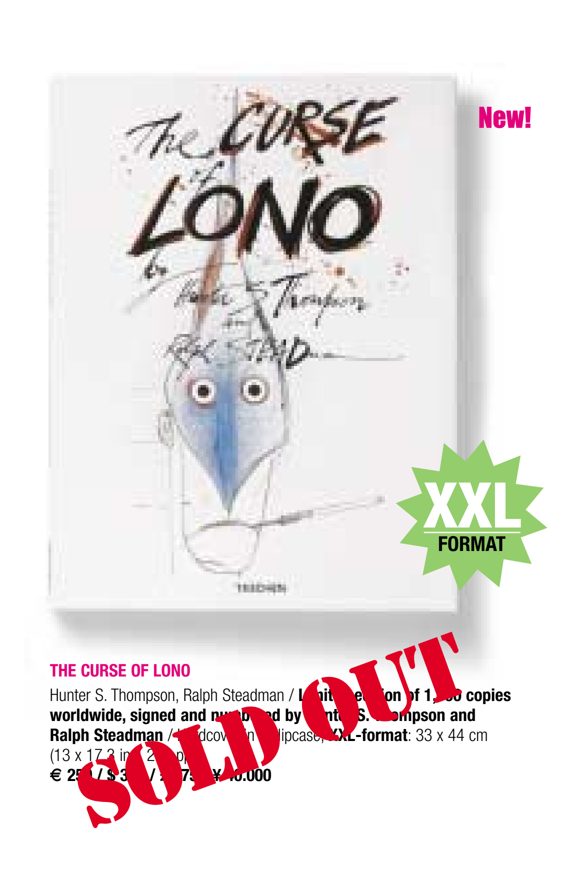
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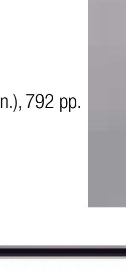
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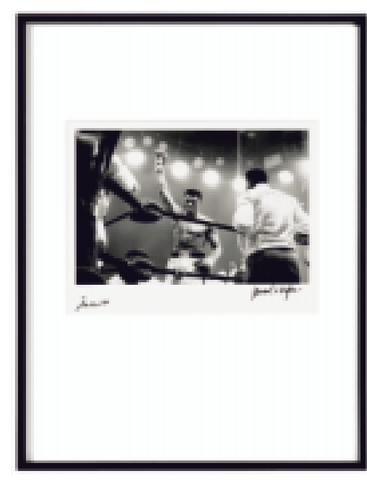
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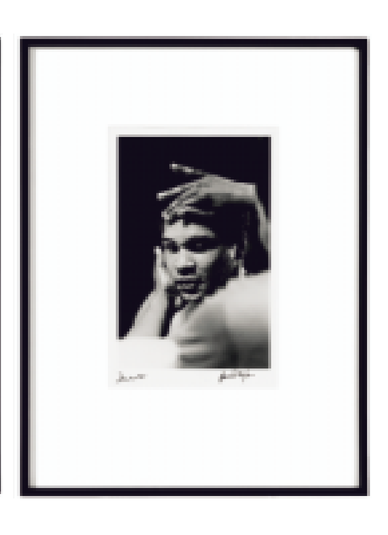
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Left: Radial Champs, *original art piece by Jeff Koons.*
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then it's this one." —*Photography Monthly*, London, on *GOAT*

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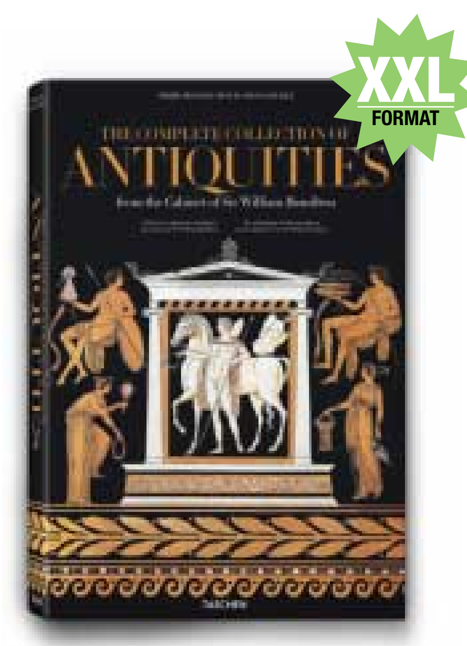
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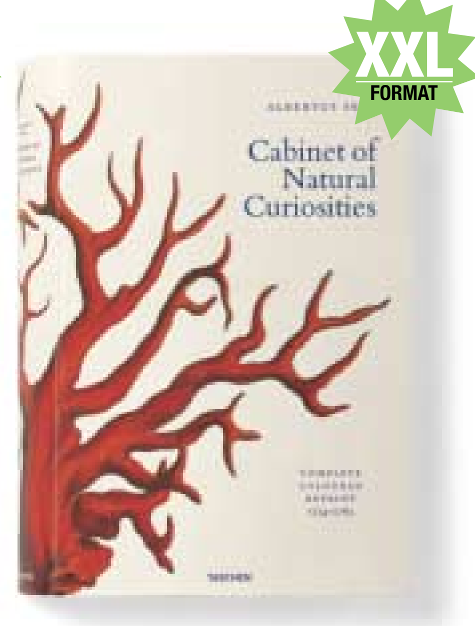
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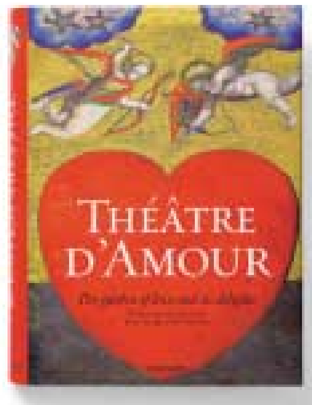
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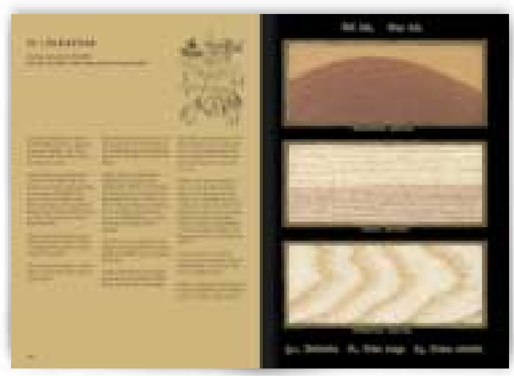


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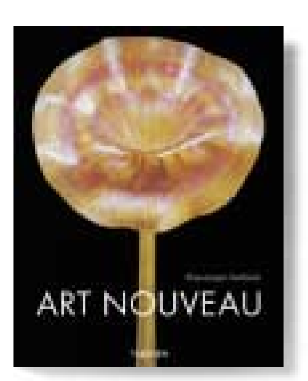




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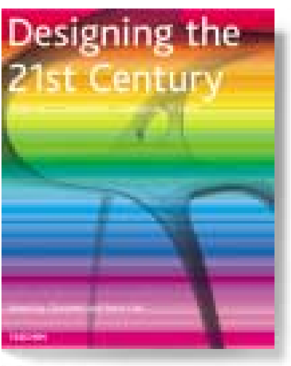
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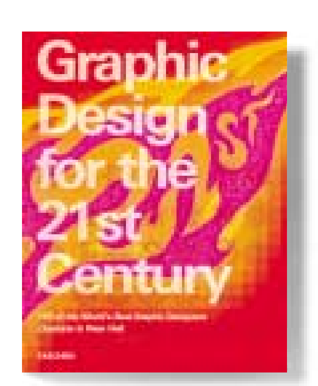


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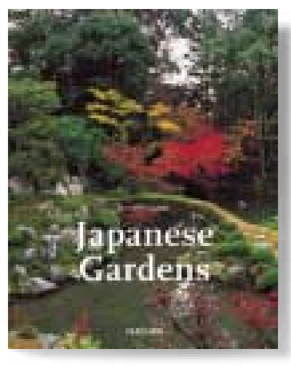


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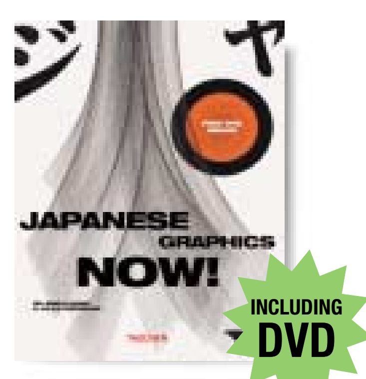
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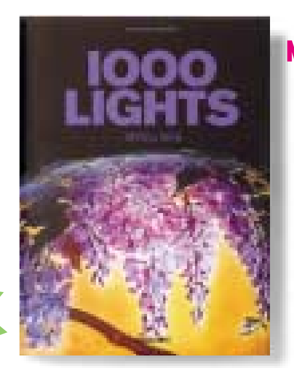
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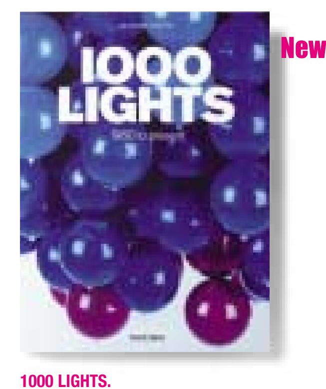


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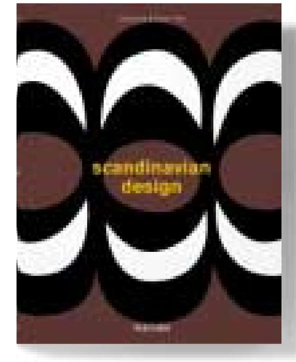
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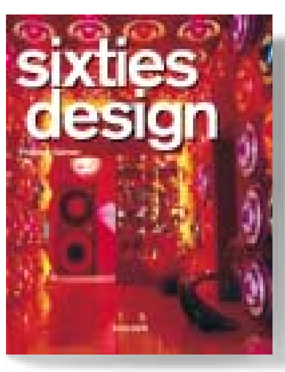
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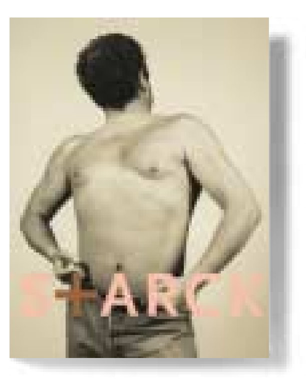
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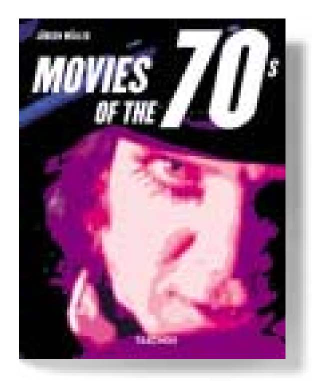
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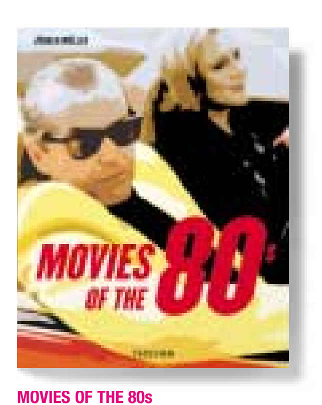
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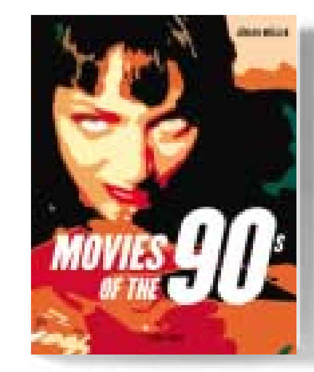
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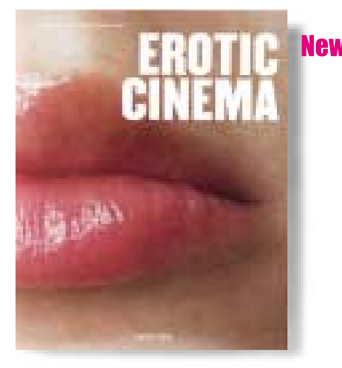
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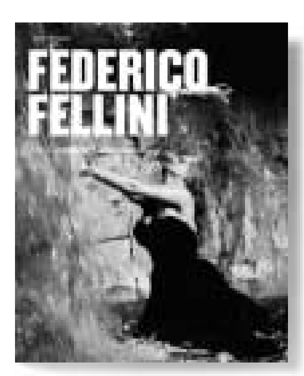


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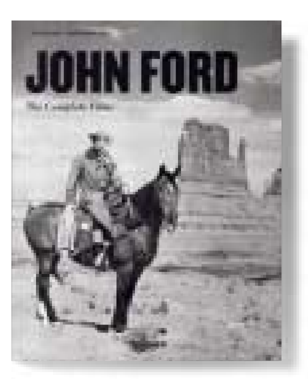
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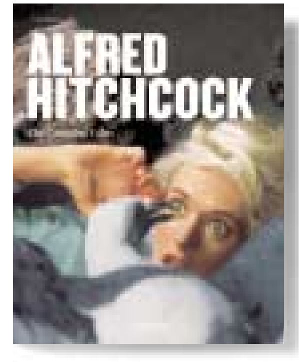
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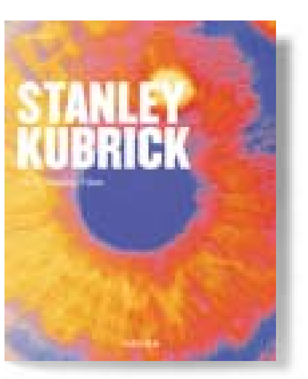
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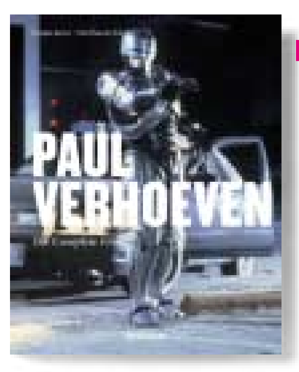


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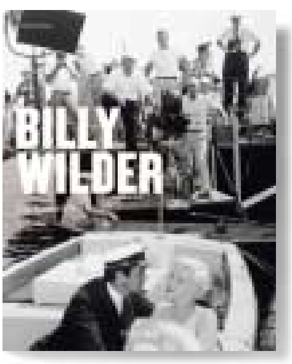


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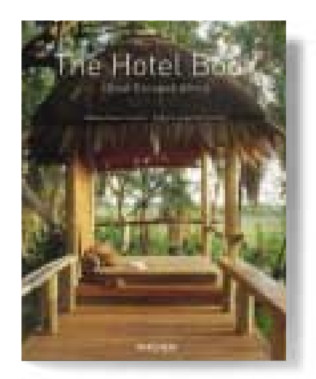


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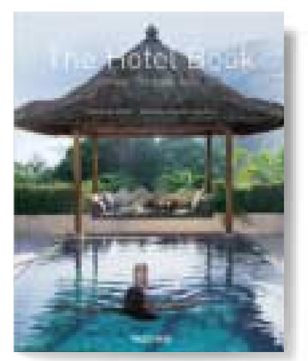


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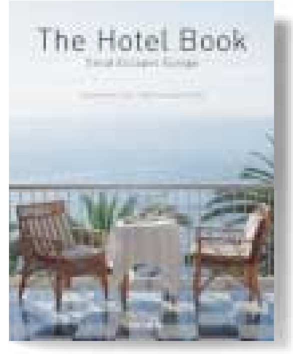
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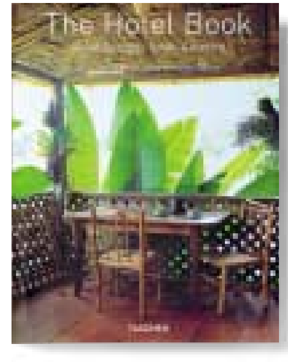
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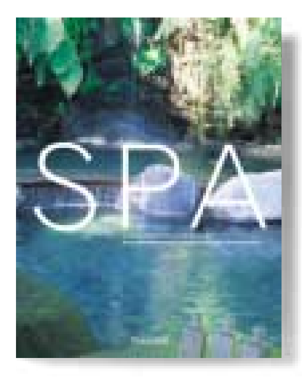
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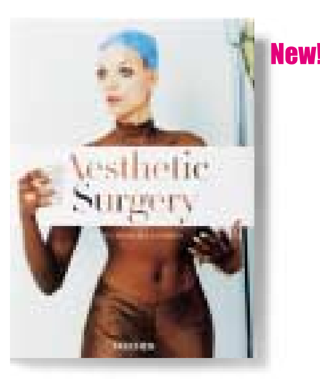
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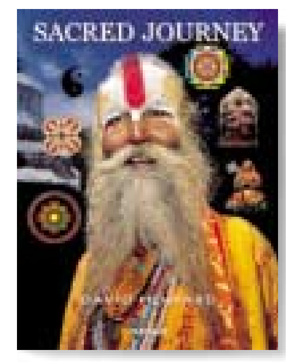
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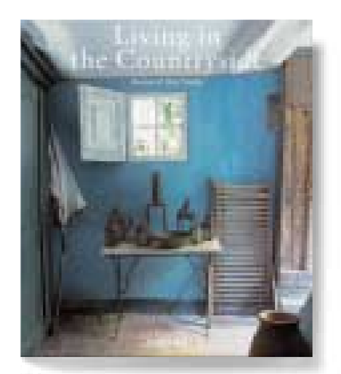


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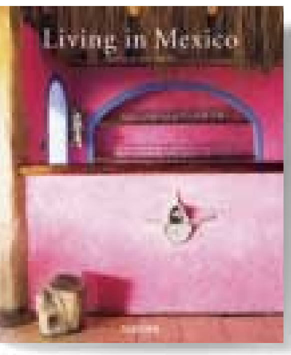
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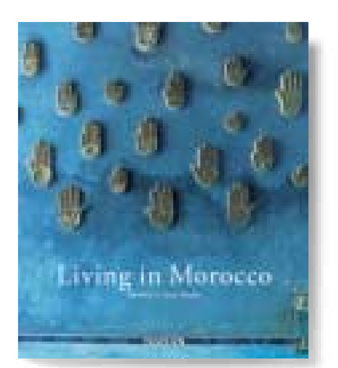
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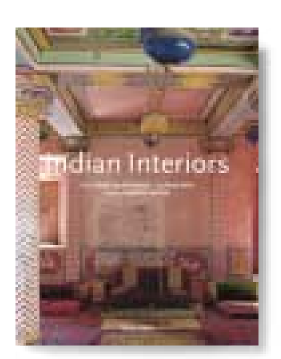
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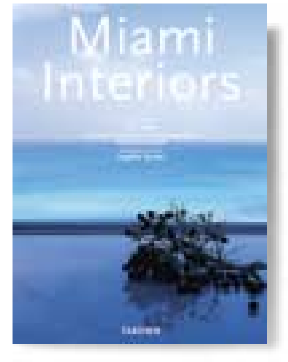
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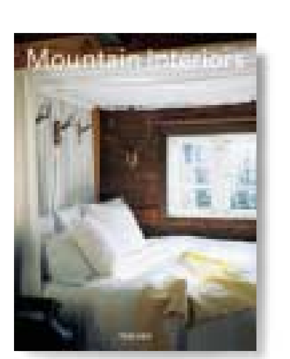


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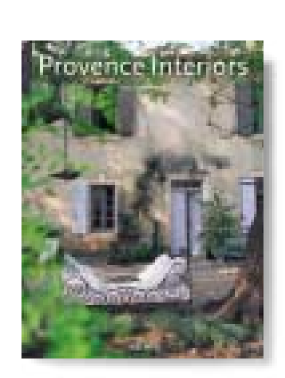
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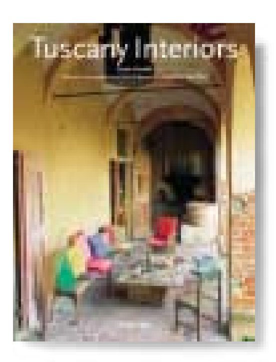
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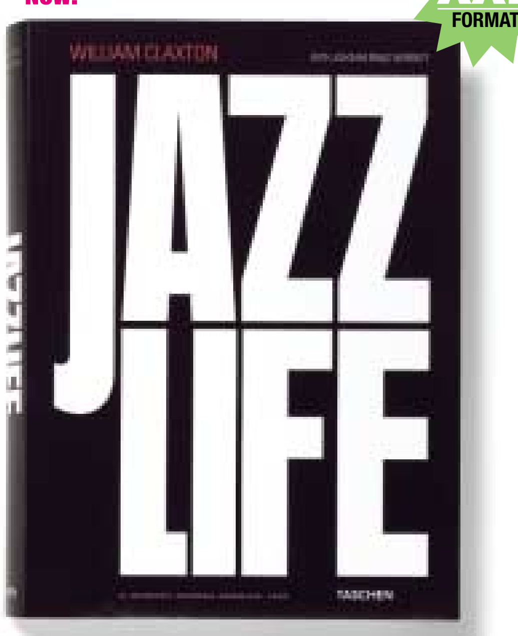


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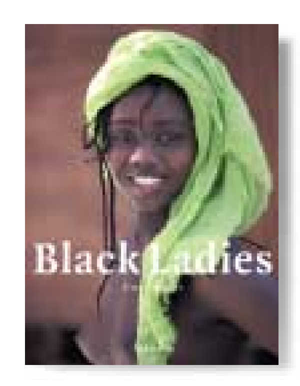




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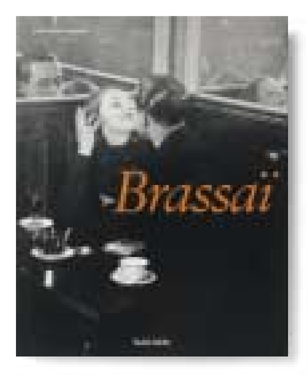
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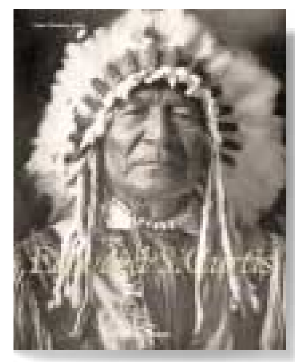
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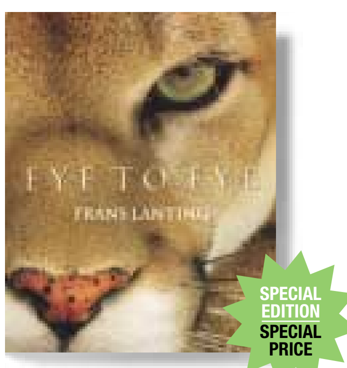
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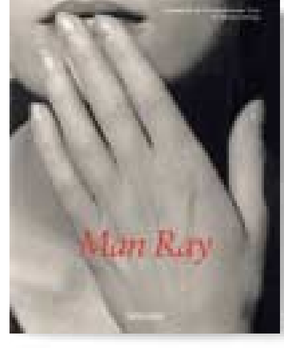
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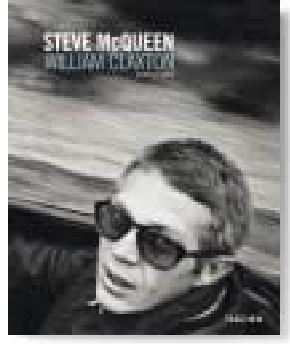
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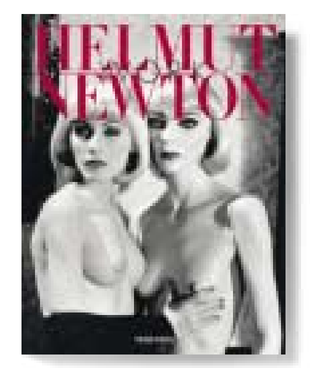


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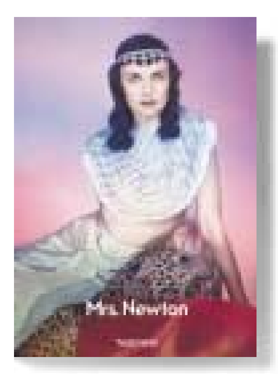
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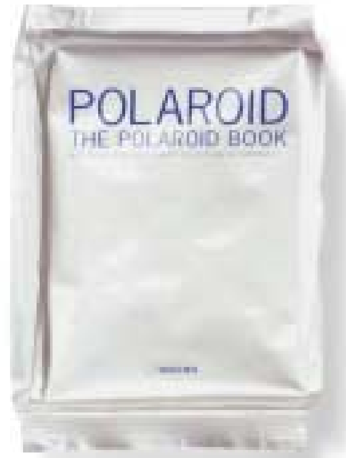
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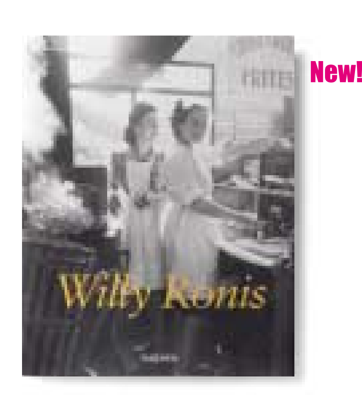


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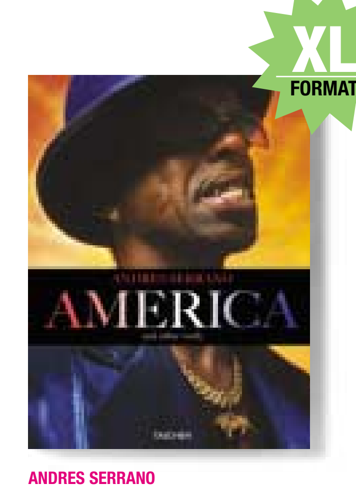
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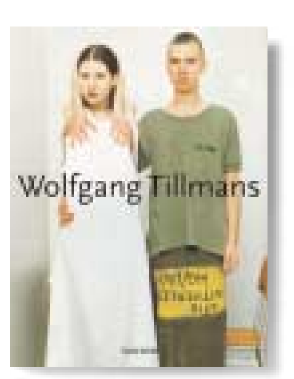
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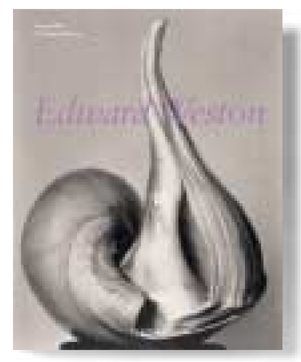
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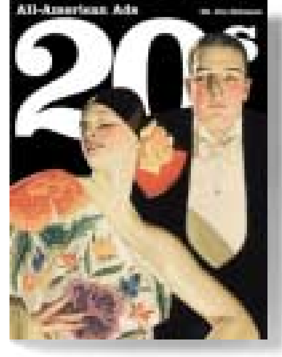
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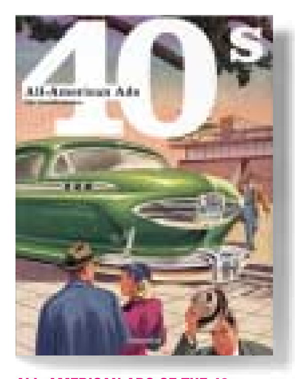
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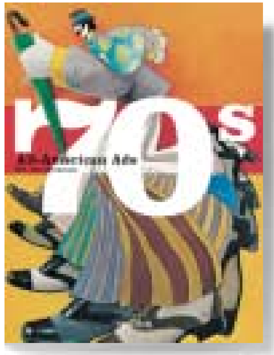
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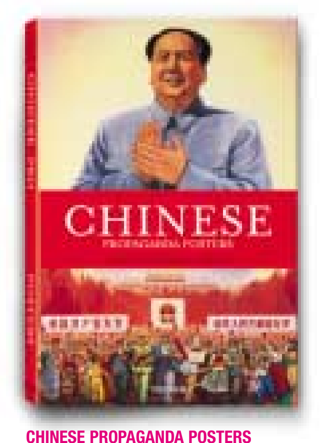


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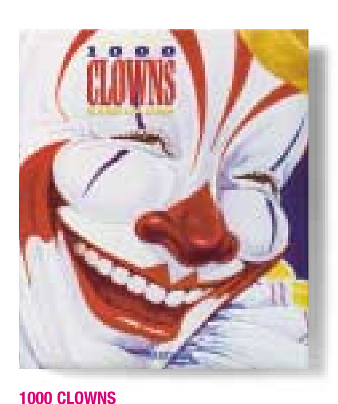


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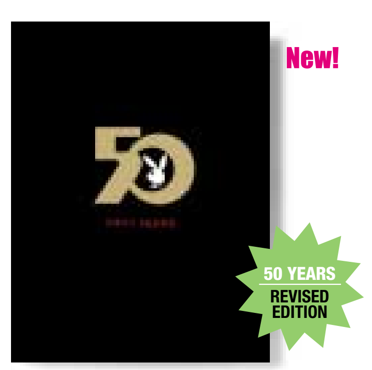
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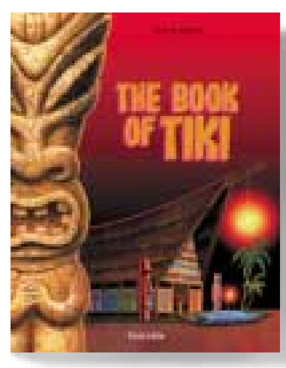


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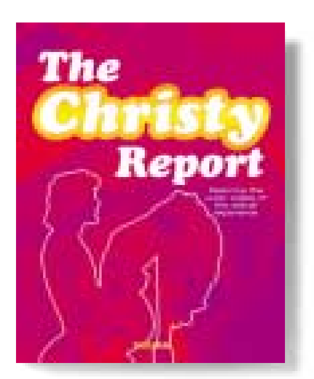
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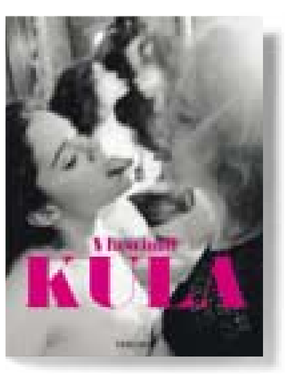




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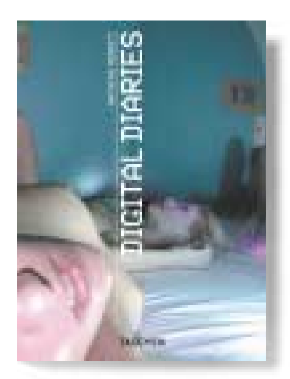
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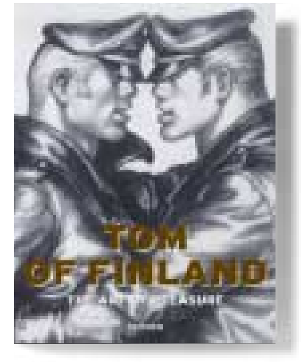


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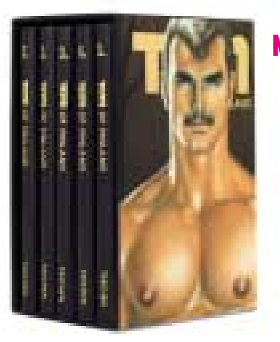
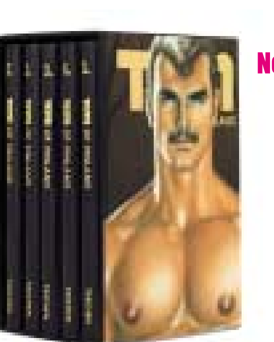
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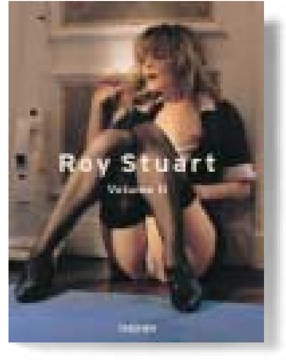
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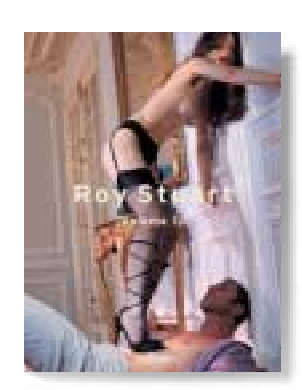
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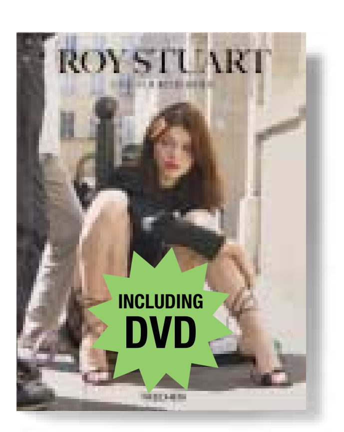
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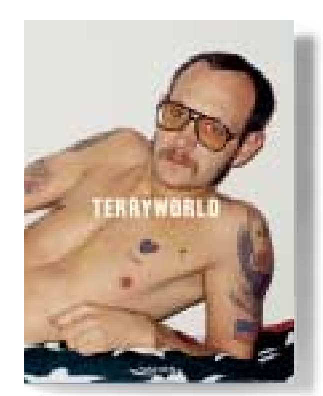
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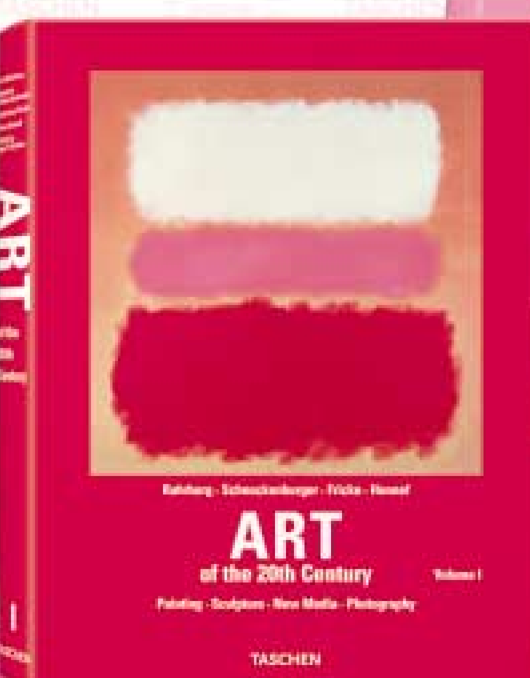
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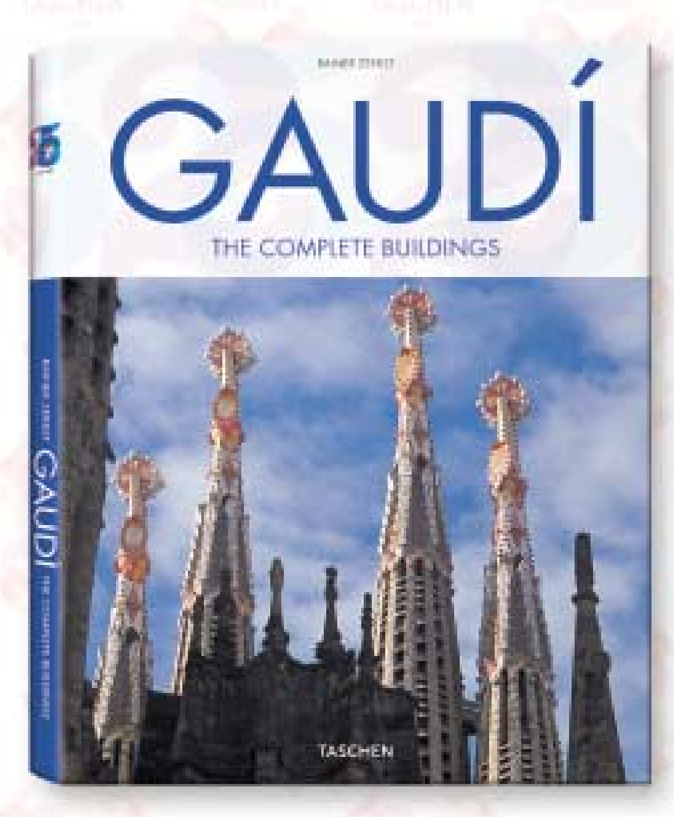


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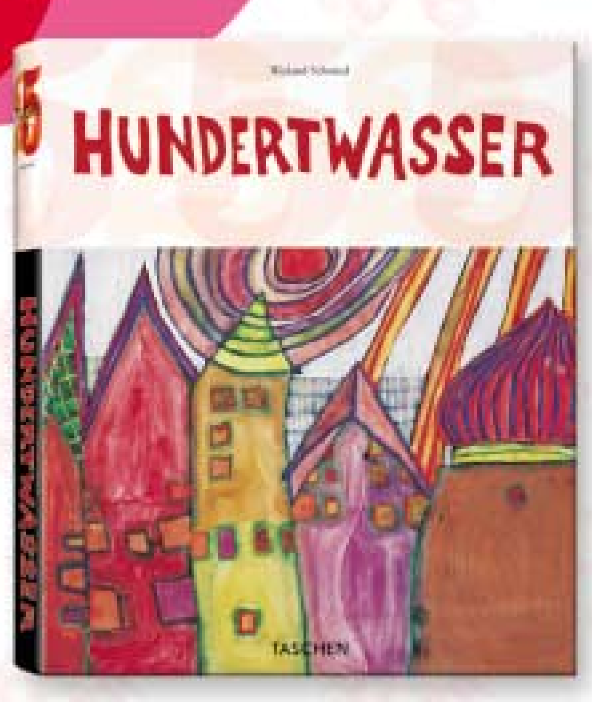
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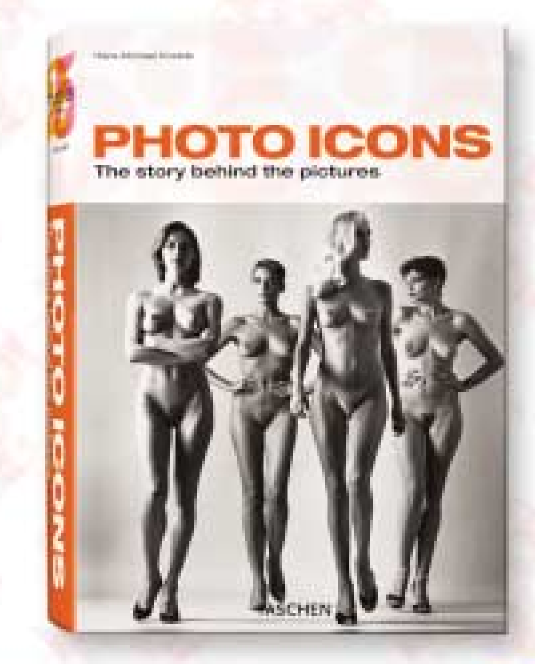
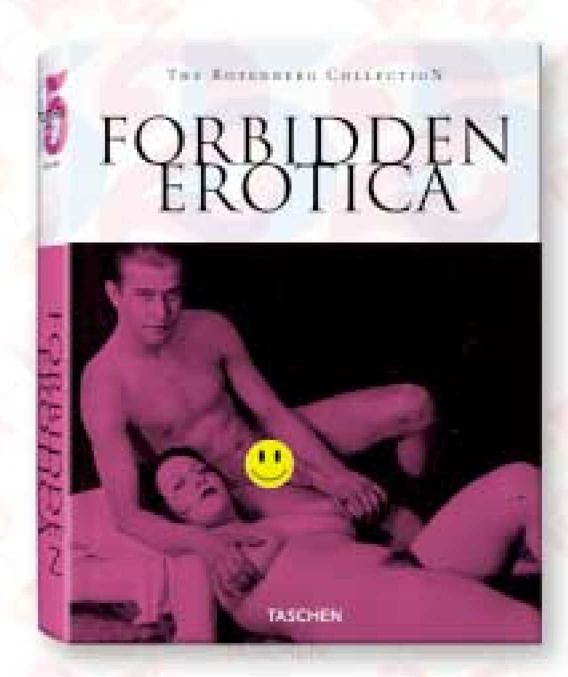


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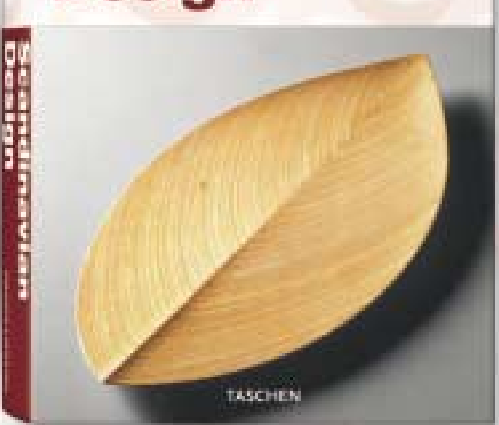
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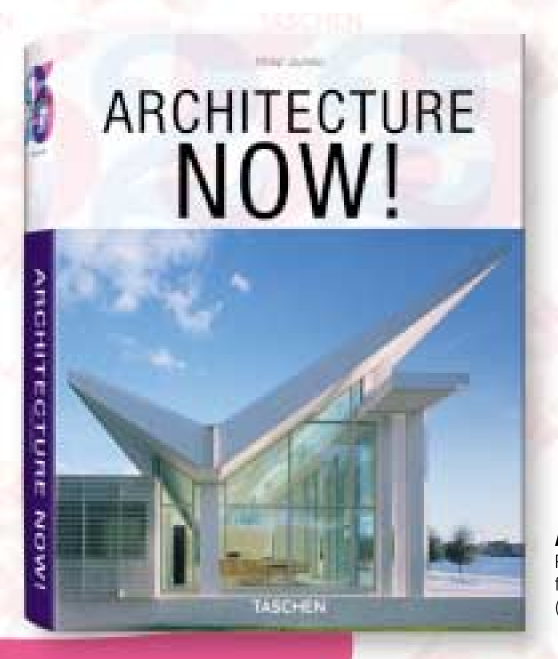




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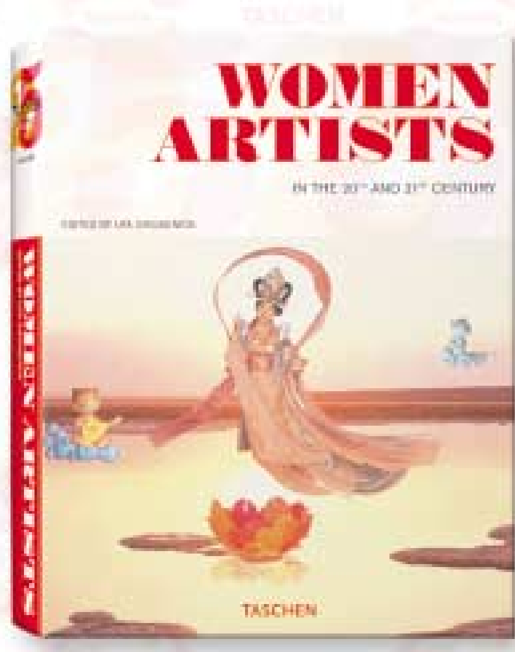
—*The Richmond Review*, London, on *All-American Ads of the 50s*

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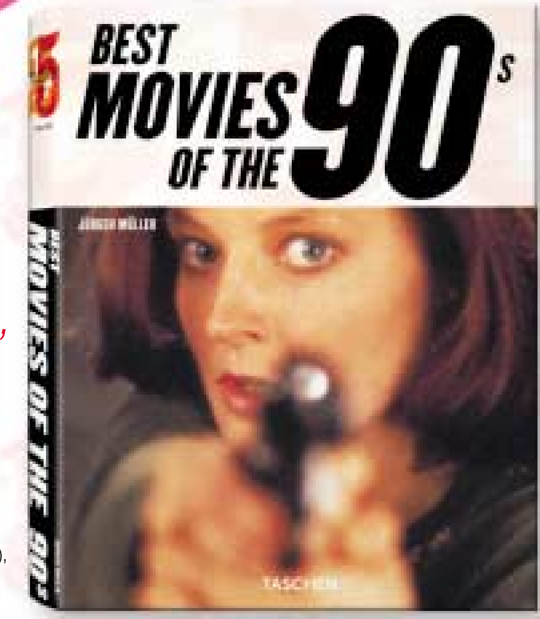
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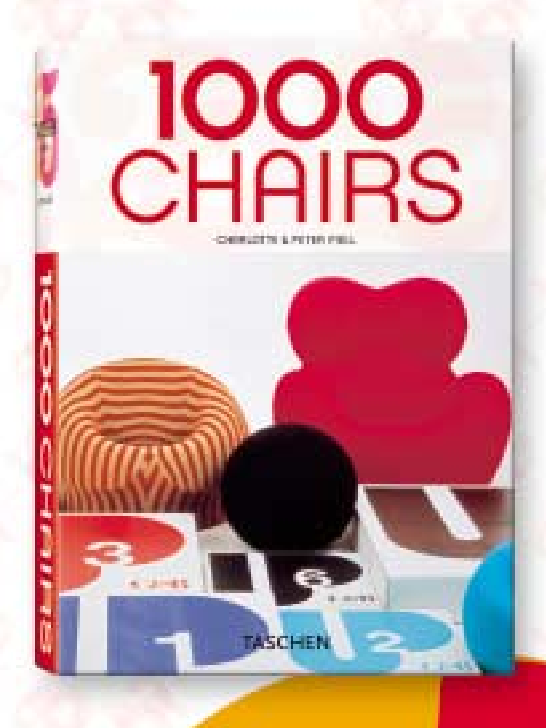
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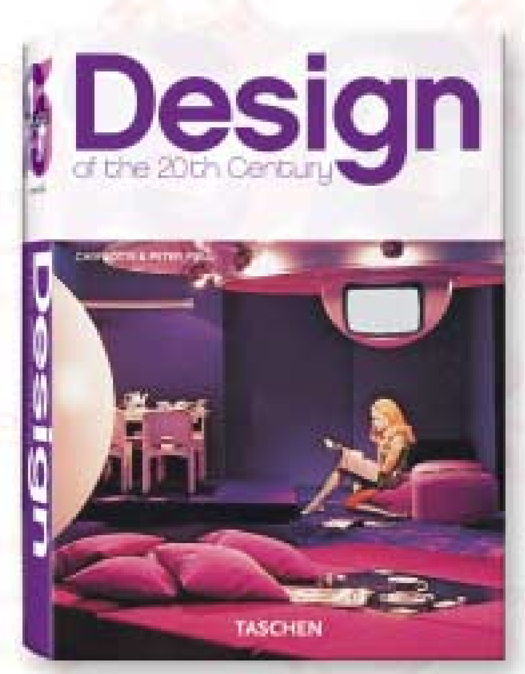
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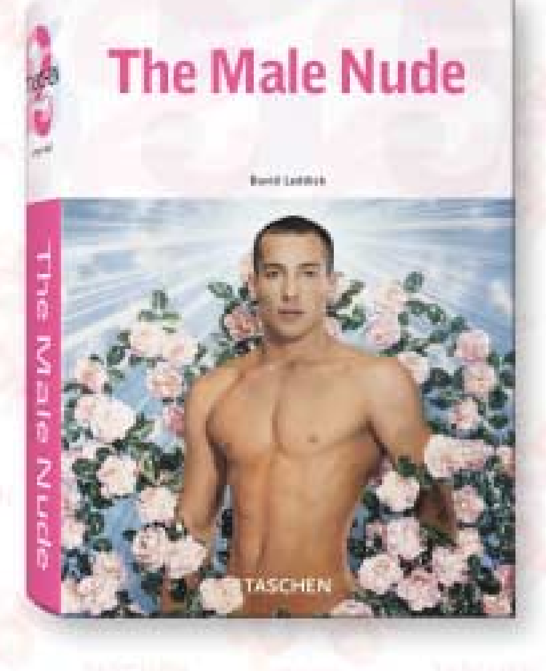


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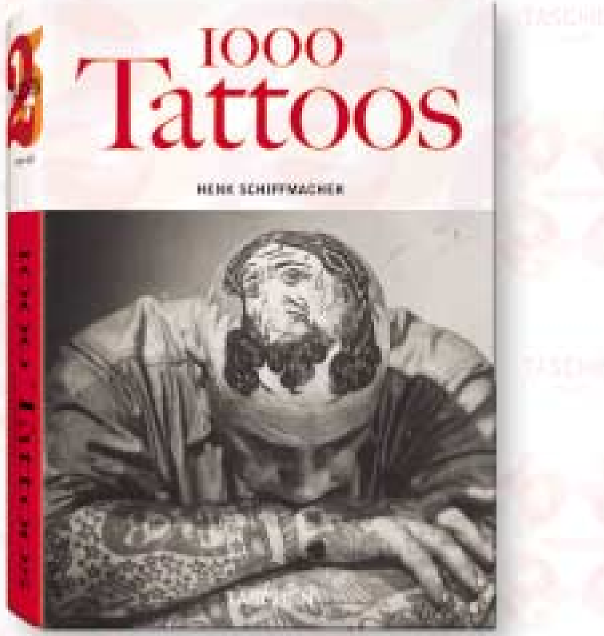
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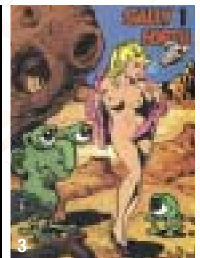
"A fascinating and disconcerting book in which, on every page, the human body is displayed to fire the imagination of each of us ..."

—*Connexion*, France, on *1000 Tattoos*

750+ pages with enthusiasm for many an hour." —*Photo Art International*, United Kingdom, on *20th Century Photography*



1980
Comic beginnings...


...for young Benedikt Taschen: **18 years old + 25 square meters** = TASCHEN COMICS shop in Cologne, Germany (1, 4). After years of collecting, Benedikt settles down in his own shop, selling a huge selection of new and rare collectors' comics. Invite for the opening of the shop (2). The very first TASCHEN COMICS publication, *Sally Forth* (3).







Photo 2-4: Michael Kriegeskorte

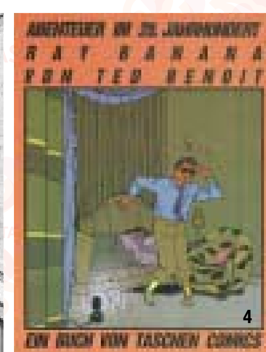
1981

TASCHEN COMICS gets off its feet, producing its own catalogs (1, 5) and welcoming some new collaborators: Ludwig Koenemann (2), a brilliant young man full of fresh and unconventional ideas, responsible for worldwide distribution. Hubertus Röder (4) who takes care of administration & finance and Michael Kriegeskorte (circled, left) of design & production. Not yet 20, Benedikt (3) has big hopes and plans for the future of his company....





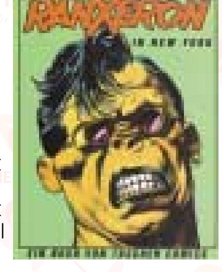

1982 New digs

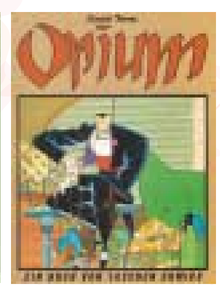



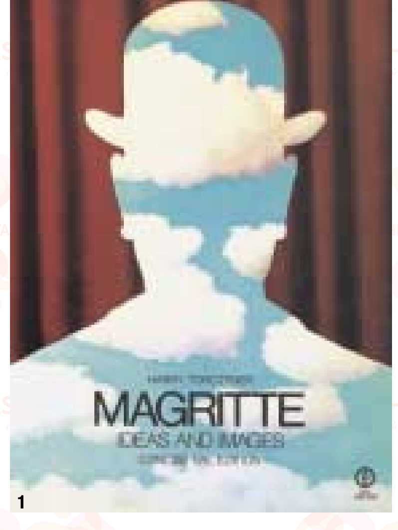
A three-floor shop becomes TASCHEN COMICS' new home (2). Benedikt sends out funny invites (1) for the grand opening, poses for *Der Spiegel* in front of one of his posters (3) and has great success with *Ray Banana* (4), a detective story.

1983

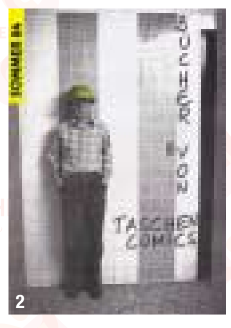
High hopes, learning the ropes: here are two examples from this year's wonderful-looking but unfortunately not-so-well-selling comics lineup. People claimed to love them, but apparently forgot to buy them (too bad – today they're worth a small fortune!)

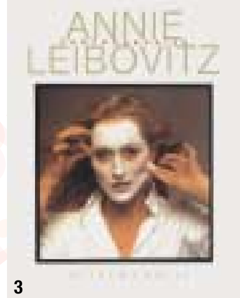






Surreal success! Relief, happiness and revolution: **Magritte saves the day (and the company)**. Penniless Benedikt borrows last money from mother, father and aunt to buy 40,000 remainders of a Magritte book printed in English. The bet pays off: 40,000 Germans went for it. The year's summer catalog features a photo of Woody Allen by Annie Leibovitz (2) and a book of her photographs is also printed under TASCHEN's name (3). 1984 also sees the buying of rights for Reinhart Wolf's *New York* (4), photographs of skyscrapers face-to-face. The original edition was priced at 168 Deutschmarks – too much! TASCHEN sells it for 30 and sales go sky high.

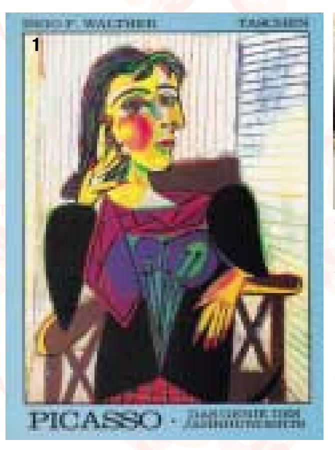




1984



"Architecture and erotica, Luther and Ali ... Benedikt Taschen has taken





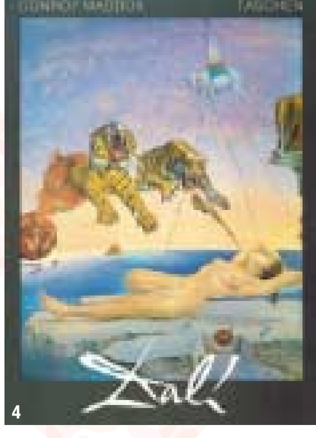




1985

Bingo with Ingo

TASCHEN's edition of *Dalí* (4) sports 1000 misprints, according to editor Ingo F. Walther, who boldly claims he could do much better. So he was hired to edit the very first TASCHEN original publication and the first book in the Basic Art series, *Picasso* (1) (which has been translated into 25 languages and is still in print today). Ingo and Benedikt at the Frankfurt Book Fair, on the left an early and successful foray into non-book territory: the *"Build Your Own Skeleton"* cut-out book (2) and Rolf Bürgel (3), the careful caretaker takes care of *Kölsch*-beer.



1986

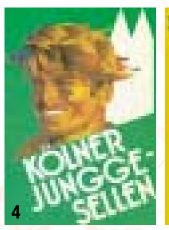
Some ideas simply don't fly: i.e. Cologne Bachelors (4), a photo-guide to the city's single men, was meant to be the first in a series featuring bachelors and bachelorettes from cities all over the world. This one was a *Rohrkrepierer* (lonely loser). And editor Angelika Muthesius, the future wife of Benedikt, who was hired especialy to catch all these bachelors. A poster features Benedikt's daughter, Marlene (1), announcing

"I don't want a taschen-book, I want a book by TASCHEN!"

(You see, "TASCHEN" means "pocket" in German.) The **TASCHEN-MOBILE hits Germany** (2, 3) – if you can't get the books to the booksellers, bring the booksellers to the books (and keep them locked in the van until they seal their order – i.e. whatever is proposed!) Sleeping beauty M.C. Escher (5) had been lying low since the 70s until we acquired the rights.





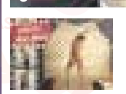












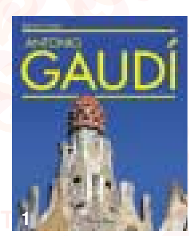




1987

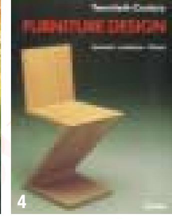
TASCHEN decides to pump up the action and move into **inflatable business**. *Marsupilami* squeak toys (1) and blow-up animals hit bookstores by the thousands as TASCHEN sees a great future for non-books being sold in bookstores. After selling 200,000 inflatable gorillas (2), bookstores were tired of the idea and **100,000 more orphaned apes had to find new homes.** Hey, what's cooking? Well, unfortunately not the *Dinnerparty à la Perestroika* Russian cookbook (3). *Relief* (4), a 3D photo book, helped relieve us from the pierogi misfortune, but then the flipbooks (5) flopped.

1988









Gaudí (1), which means "crazy fun" in southern Germany, was the first title in the Big Art series and a huge seller for years. Benedikt celebrates with Klaus Honnef (2), author of *Contemporary Art* (3). *20th Century Furniture Design* (4) by Peter Gössel and edited by Angelika, is the first TASCHEN book to sport a stylized, modern design. On the 1987 catalog (5), Salvador happily complains

"A genius like me for just DM 9,95?"

Now publishing in over 20 languages and minimizing distribution costs, TASCHEN has figured out how to make and sell great books for ridiculously low prices!

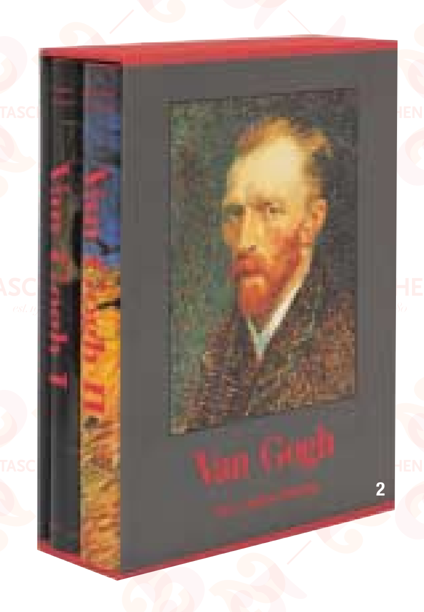


1989

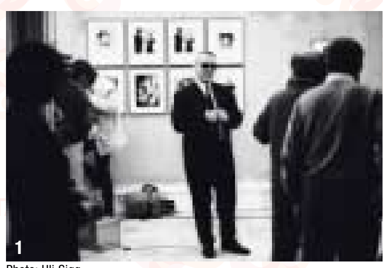
Say no to kimono: TASCHEN really sucks in the fashion business (1), so it's

back to books and bucks

with a serious double jumbo set (2) on **The Complete Paintings of Van Gogh**, marking the centenary of his death (sales were spectacular – thanks, Vincent and Ingo!)

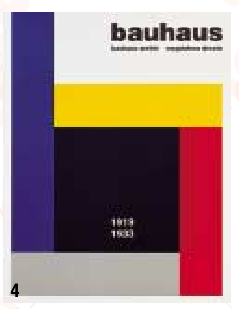


publishing from art house to your house." —*The Saturday Times Magazine*, London


1
Photo: Uli Sigg


2

Photo 2-3: Klaus Frahm


3

1990

Old house, new house, bauhaus...

TASCHEN relocates into a 19th-century mansion in Cologne (2), hangs up a Kippenberger sculpture (3), celebrates the publication of Karl Lagerfeld's photography (1), and publishes more very successful titles: *bauhaus* (4) and *Architecture in the 20th Century,* all three edited by Angelika Muthesius.

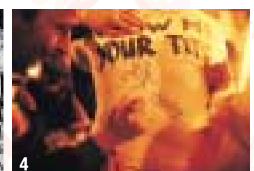
1991

Ein Jahrhundertkünstler aus Deutschland:

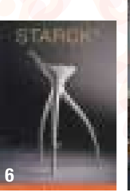
Martin Kippenberger at the office (7), and signing Cicciolina's T-shirt at her book launch party (4). His first book (1) really sets TASCHEN as a publisher to celebrate contemporary artists by working with them while they are still young and alive. **Triple X:** ex-porn queen, ex-member of parliament, ex-wife of Jeff Koons, Cicciolina (5). Benedikt croons Edith Piaf's *"A quoi ça sert, l'amour"* on his first and only record album (3). Giger and Starck are two of TASCHEN's favorite shining stars (2, 6). The publication of Ingo F. Walther's Picasso double jumbo (8) is regarded as *"…the definitive introduction to the scope and range of Picasso's work"* by *The Times*, London.


2


3


4


5

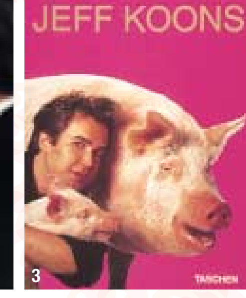


6


7


Photo: Wolfgang Bellwinkel
1


2



3

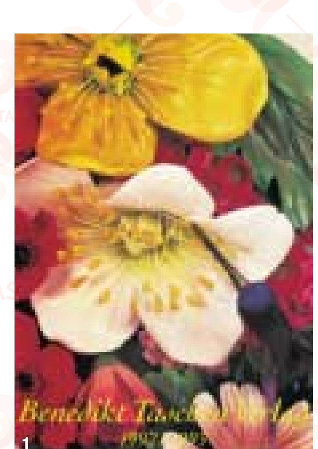
8

1992

Embrace your past: Jeff Koons, the American Jahrhundertkünstler and his TASCHEN book (3). Benedikt (sitting) makes a serious face after reviewing this year's returns in front of a Paul McCarthy sculpture (1).

Koons or cookbooks?

Taschen and Koenemann (2) don't see eye to eye: after 12 years of collaboration, Koenemann doesn't agree on TASCHEN's publishing philosophy (**whether or not a particular title sells is not wholly the point, it's about producing a collection of books you can be proud of)** and sets off on his own.


1



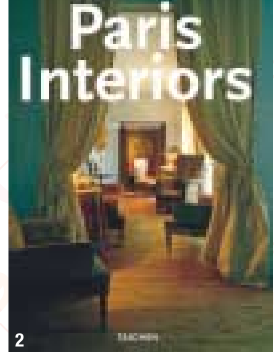
2 3 4

1993

From here to the world, from Osaka to No-saka...

our first Japanese office in Osaka was losing one Yen after the other. Maybe we would have committed *hara-kiri* if we hadn't loved the country and, in particular, our secret Japanese weapon and mysterious supporter, Satomi-san (3). On the other hand the catalog is in full bloom (1), the *Soutine* œuvre catalog (2) is a serious success and flies out of the warehouse (4).


Photo: Ralph Gibson
1



2



3

Luxury 4 le$$



4

1994



Dinner at TASCHEN: Angelika Taschen (1). *Paris Interiors* (2) is born and editor Angelika Taschen is called **"the mother of all coffee table books"**. Other 1994 highlights include Eric Kroll's *Fetish Girls* (3) and *Dalí: The Complete Paintings* (4) by Gilles Néret.

"Simply the best publisher in the world—thank God for the TASCHEN family!" —Meise, Germany, on taschen.com



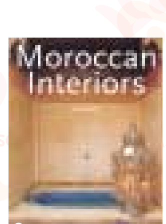
1

Leg language your kind of talk?



Elmer knows Batters and gets his first book (5) out at the age of 76. As Benedikt tells *Vanity Fair*: "You see, it's nice for these older guys to finally have their work taken seriously. Then they die. But they die happy." Wolfgang Tillmans (3) is not that type of guy. He gets published at the age of 27. The Chicago Book Expo (1) surprises bookworms with XXL-size books, including the ever-popular *Erotica Universalis* (1) by Gilles Néret. *Moroccan Interiors* (2) is booming and while Christo & Jeanne Claude (4) wrap the Reichstag many talers cash into TASCHEN's pockets.


5

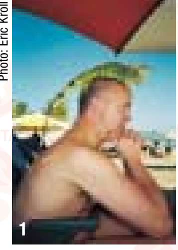


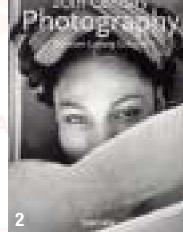
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3


4


Photo: Eric Kroll
1



2

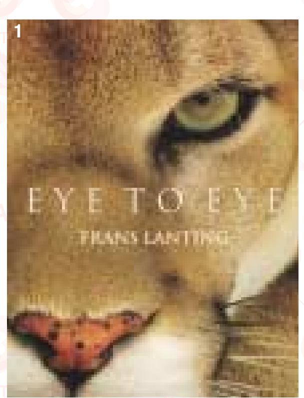
1996



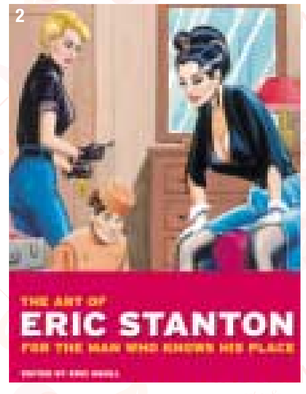
Photo: Eric Kroll
3


Photo: Jeanloup Sieff
4

Some like it not Eric Kroll's photo for the *Satisfy your Senses* campaign won the prestigious award for *"the most tasteless advertising of the year"* (3), while Benedikt's iguana mohawk (1) had no chance. Art tycoon Daniel Wildenstein and Benedikt get snapped by Jeanloup Sieff (4) on the occasion of this year's art book sensation, the *Monet Œuvre Catalogue* by the Wildenstein Institute, edited by Gilles Néret.
Another seller was *20th Century Photography* Klotz (2), edited by Simone Philippi.



1

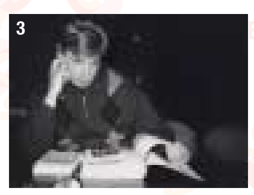


2

Eye to eye to Eric Stanton



TASCHEN heats up with an amazing volume on *The Art of Eric Stanton* (2), edited by resident friend and collaborator, photographer Eric Kroll (3) and Burkhard Riemschneider.
Frans Lanting's *Eye to Eye* (1) is published, recently proclaimed one of the century's best non-fiction books by National Public Radio's FORUM show as well as *The Complete Work of Pierre et Gilles:* "surreal, dreamy, sexy hand-painted photos" (4).


3


4

1997


1

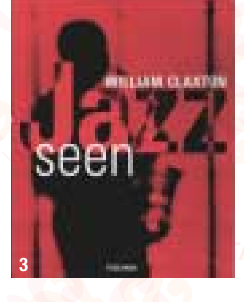


2

1998




4



3

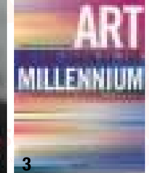
A passion for TASCHEN *The Male Nude* by David Leddick (1) and *1000 Chairs* by Charlotte and Peter Fiell (2) are 1998's Cashklötze. And *Jazz seen* by William Claxton (3) wins this year's publisher's darling award. TASCHEN Spain opens its Madrid office. **Fewer and better troops and simpler administration:** the TASCHEN staff in the pink at the annual Christmas party in Cologne (4).



1



2



3


4


5

1999

SUMO takes it all *Vanity Fair* writes, "*SUMO* is the biggest bound volume produced in the 20th century: 460 pages, measuring two and a half feet tall by one and a half feet wide, and weighting 66 pounds." **The production is a nightmare** and it's the team that makes it work (1): among them Petra Franz (1st from left) manages to have all celebrities autograph *SUMO* copy #1, Veronica Weller (4th f. l.) responsible for ww public relations, Horst Neuzner (6th f. l.) and Pedro Lisboa (12th f. l.) for production. Sitting: June Newton, *SUMO* editor, and Helmut Newton. Other highlights: *Art at the Turn of the Millennium* by Burkhard Riemschneider (3), the year's best-selling art book. TASCHEN starts an international advertising campaign with Helmut Newton, featuring Billy Wilder, Marianne Faithful and Albert Oehlen (2). TASCHEN Japan opens its Tokyo office. Gilles Néret, the French star editor, smokes a cigar at the Café Flore in Paris (4) and Frans Lanting, Bill Claxton, and Julius Shulman celebrate at the *Giants of the Camera* party at the Chemosphere House, Hollywood (5).

"You will never take your eyes off of TASCHEN." —*Mono Magazine*, Tokyo



1

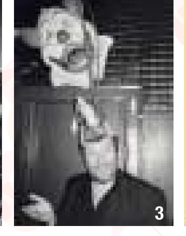
2000 Big success

World record for the most expensive book published in the 20th century: Helmut Newton's *SUMO* copy #1, autographed by over 80 celebrities featured in it, goes for US$ 304,000 at a charity auction in Berlin in April 2000, giving Helmut Newton, Benedikt Taschen and auctioneer Simon de Pury cause to celebrate (2). We could have used the cash to pay for a big party, but we decide it would be better spent helping troubled children lead safe and healthy lives, so the entire sum is donated to charity. In September our Paris TASCHEN Store, located in the heart of St. Germain, opens its doors to the public (1). Designed by Philippe Starck (3), the shop makes a big splash with the public and in the press. Modernism lovers rejoice when *Neutra Complete Works* is published.



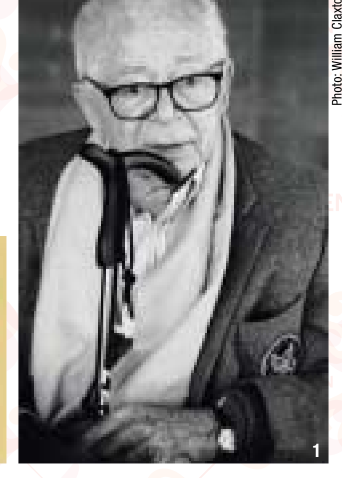
2

Photo: June Newton



3





1

Photo: William Claxton

2001 It's getting hot in here...

Taking a big leap into the domain of the silver screen, we publish our first film book, dedicated to Billy Wilder's raucous comedy, *Some Like it Hot*. The participation of Jack Lemmon and Billy Wilder (1), both of whom died not long after, is a very special privilege. The warm and enthusiastic echoes we hear from around the world encourage us to make Film a permanent category in our catalog. Soon afterward, we publish *Movies of the 90s*, to the delight of movie lovers everywhere, as well as the first volume of the *Great Escapes* series.



1

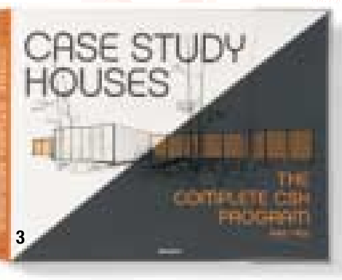


2

2002

Art (un)limited

Araki marks the birth of a new series, TASCHEN Limited: lavish, limited-edition books for collectors and die-hard fans. *Marilyn* by André de Dienes is also published in 2002, coinciding with the 40th anniversary of Monroe's death. Packaged in an oversized Kodak film box, photographer André de Dienes's photos and memoirs revealed a little-known side of sweet, darling Norma Jean. In September, we publish *Africa*, the second title in the TASCHEN Limited series, just in time to celebrate Leni Riefenstahl's 100th birthday (1). TASCHEN America moves its offices from cool New York to hot hot Hollywood (2), *Case Study Houses* makes a splash (3) and our two-volume reprint of Martin Luther's 1534 Bible becomes an instant bestseller soon after its publication in December. Who would have thought?



3

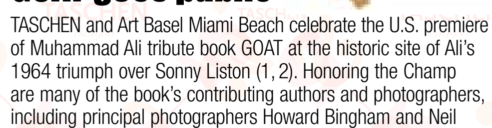


3

2003

GOAT goes public

TASCHEN and Art Basel Miami Beach celebrate the U.S. premiere of Muhammad Ali tribute book GOAT at the historic site of Ali's 1964 triumph over Sonny Liston (1, 2). Honoring the Champ are many of the book's contributing authors and photographers, including principal photographers Howard Bingham and Neil Leifer, trainer Angelo Dundee, and Jeff Koons, who created the art piece included with the Champ's Edition of the book. Other celebrities attending the event include host Will Smith, rapper/producer P. Diddy, and Etta James and the Roots Band. Another heavyweight knockout: our XL *Leonardo da Vinci* (3). **Old Europe in Beverly Hills** – there goes the neighborhood.... On November 18th, the Beverly Hills TASCHEN Store opens its doors (4). TASCHEN darling Philippe Starck designed the stunning interior, whose glossy walnut, cast bronze, purple mirrors, golden leather, and one-of-a-kind handmade glass walls set the shop apart from any other bookstore in history. Albert Oehlen created 20 computer-generated collages for the walls and ceiling, inspired by the wide selection of TASCHEN books. On opening night TASCHEN authors, photographers and artists are met by an enthusiastic crowd. Among the usual suspects in attendance are hordes of celebrities.



4



1

2



1

2004

That Faulpelz family feeling!

In January, the first-ever Faulpelzfest is held in Los Angeles to reward the eight "Find Faulpelz" contest winners, who get to meet the mysterious editor hidden in many TASCHEN books (1).
In October, the Taschen family's private art collection goes on show at the Museo Nacional Centro de Arte Reina Sofía and the Palacio Velázquez in Madrid: a Martin Kippenberger retrospective, as well as a sweeping exhibition (2), principally featuring works by Albert Oehlen, Jeff Koons, Mike Kelley, and Christopher Wool with pieces by other key artists such as Cindy Sherman, Wolfgang Tillmans, Helmut Newton, Julius Shulman, Elmer Batters, and Eric Stanton.



2

 "Books which trigger the desire to buy." —*Sunday Times Magazine,* London

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Front cover: Close up Tupac, 1996. Photo: David LaChapelle
Back cover: TASCHEN LA Store. Photo: Tim Street-Porter
Below: Albert Oehlen, *Fahrradchinesen*, 2003

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Printed in Germany, ISBN 3–8228–4358–X




“Controversial, glamorous and sexy.”
—Photo District News, New York
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